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HARRIGAN'S THEATRE: REILLY AND THE 400.

AT THE THEATRES.

Windsor.—Cleopatra.

Drama in five acts. Dramatized by Marie Prescott from Rider Haggard's novel. Produced March 2.

Harmachis.....R. D. MacLean
Antony.....John D. Craig
Charion.....Augustus MacLean
Cleopatra.....Arnes Maynard
.....Marie Prescott

At the Windsor Theatre, on Monday night, a large and delighted audience gave a hearty welcome to a spectacular dramatization of Rider Haggard's *Cleopatra*, from the pen of Marie Prescott.

The scenery and general mounting were well calculated to give an idea of the luxurious magnificence of the surroundings of the famous Egyptian queen. The scenery in the second act, painted by Hugh L. Reid, which represents the private apartments of Cleopatra, is bold in treatment and rich in coloring, having for its architectural motif, the Great Hall of Columns, at Thebes, and reflects great credit on the artist.

The piece opens with a spirited description of a lion hunt by Harmachis, who, being a faithful heir to Pharaoh's throne, is crowned secretly in the mysterious recesses of a temple by Sepa, a priest, who prescribes a solemn oath to Harmachis, that he shall take the life of Cleopatra as a traitress to her country, by reason of her love for Caesar and her introduction of Greek manners.

Soon after his secret coronation, Cleopatra interposes in his quarrel with a guard, and gives him a command. The enchantments of the syren cause Harmachis to neglect his oath.

Charmion, the sister of Harmachis, doubting his steadfastness to his oath, denounces him to Cleopatra as an assassin.

It is during the imprisonment of Harmachis that Cleopatra's love episode with Mark Antony is supposed to take place. Harmachis escapes from prison, and, under the assumed name of Olympus, once more gains access to the palace. At the death of Antony, Cleopatra takes poison, recognizing as she dies, that Olympus is Harmachis. Harmachis then goes to the secret temple and is stabbed by the priests as a sacrifice, dying with the name of Cleopatra on his lips. Marie Prescott's dramatization is full of literary merit and striking stage situations throughout.

The personal charm, the sensuousness, the dignity, the wit and astute craft of Cleopatra were depicted with remarkable power by Miss Prescott. Her interpretation of the part stands out with well defined individuality.

Mr. MacLean's forcible treatment of Harmachis was no less pronounced, and he was honored with enthusiastic recalls after every act.

The personation of Antony by John D. Craig, and that of Charmion by Arnes Maynard, were also strongly played.

Standard.—The Fakir.

Farce-comedy in three acts by Paul M. Potter and Harry L. Hamilton. Produced March 2.

Seth Boker.....Mark Sullivan
Mrs. Boker.....Helen Reimer
Patty Boker.....Rosa France
Jack Ganaway.....Leslie Edmunds
Rosa Vandeybunk.....Jeanette St. Henry
Cherry Banks.....Lizzie Derious Daly
Bill Quick.....Max Arnold
Larry Lindlow.....John Gilroy
Col. Lexington.....Alf. Hampton
Ray Folliott.....Katherine B. Howe

The *Fakir*, presented at the Standard on Monday night to edify and electrify metropolitan theatregoers, is no worse and certainly no better than the hodge-podge knock-about type of entertainment that it is almost base flattery to dignify with the classification of farce-comedy.

In one respect *The Fakir* requires careful nursing. The acrobatic song-and-dance features may pass muster with those who are not captious, but the dialogue is decidedly flat.

The variety features of *The Fakir*, however, were received with considerable favor, and there is no question as to the cleverness of the principal members of the cast.

First and foremost is Mark Sullivan, who was quite amusing as Seth Boker, a retired fakir. His imitations of well-known actors were really remarkable in their accurate mimicry of histrionic mannerisms.

Jeanette St. Henry had the misfortune to break down in her soprano solo, owing ostensibly to some throat trouble, but she had progressed sufficiently to prove herself a capable singer.

Lizzie Derious Daly as Charity Banks, danced and recited with her usual efficiency, and Rosa France sang sweetly and looked captivating as Patty Boker. Katherine B. Howe sang several contralto solos with artistic effectiveness.

Leslie Edmunds was rather wooden as Jack Ganaway, and Max Arnold was a conventional variety stage Dutchman. Alf. Hampton was passably humorous as Colonel Lexington.

Broadway.—Merchant of Venice.

It may have been because Monday night was the coldest of the season that a comparatively small house greeted Mr. Booth on his return to the footlights. But what the assemblage lacked in numbers it supplied in the cordiality of the welcome accorded to the first, but alas! the failing American tragedian.

Mr. Booth probably selected *The Merchant of Venice* for his re-entrance, because the character of Shylock is one that makes little demand upon the physical resources of its impersonator, and it served the purpose of "feeling" his way back into the sterner demands of his tragic representations.

Mr. Booth delivered the text with his customary fluency and more than his customary ease. His physical infirmities have not impaired his voice or the grace and skill with which he uses it. The scenes with Bassanio and Tubal were excellently read, and if there was a lack of power in the trial scene it was not more noticeable than heretofore.

It is in his movements and actions that Mr.

Booth's growing weakness is shown. His walk is uncertain, and his attitudes are constrained. Deftly as the actor strove to conceal these changes, the spectator, who had observed him for many seasons past, could not fail to be struck by them, or to feel a pang of genuine regret.

It is a sad fact for humanity that genius, burn it never so brightly, must at last gleam fitfully in a physical setting whose decay is revealed by its own rays.

Mr. Barrett was a Bassanio of noble bearing and gracious speech. Mr. Rogers made a capital Old Gobbo, Miss Gale was the Portia and Mrs. Beaumont Smith the Jessica.

The scenery was rather threadbare. The quartette that sang before Shylock's domicile would have been pleasing had not a very shrill and assertive falsetto served as substitute for a tenor.

On Thursday night Messrs. Booth and Barrett will be seen in *Julius Caesar* and on Monday in *Hamlet*.

Nible's.—The Clemencean Case.

A version of Alexander Dumas' *Clemencean Case*, under the management of J. M. Hill, was presented on Monday at Nible's, before a large assemblage.

The present version of the play contains judicious selections from the dialogue in the novel of the same name, and is not without suggestion of dramatic force. There is never much more than suggestion, however.

It is in the third act that the undraped figure of Iza is seen, and in the Nible production little was left to the imagination of the alert audience.

Blanche Curtis, advertised as a "prize Vassar beauty," appeared as Iza. She was piquante and pert, but she was unable to make the character charming and seductive.

Wilton Lackaye as Pierre Clemencean, acted capably, but conventionally. The same may be said of Frazer Coulter, who played Constantine Ritz, his friend.

People's.—The Clemencean Case.

That rather notorious play, *The Clemencean Case*, drew a large audience to the People's Theatre on Monday night, the rival performance at Nible's notwithstanding.

The piece has undergone few changes since the original production at the Standard Theatre. The model scene is as *risqué* as ever, and continues to serve as the *pièce de résistance*.

Emma Bell as Iza displayed to advantage a pretty face and a petite figure, but spoilt her performance by disagreeable affectations. Alice Fisher repeated her former success as the Countess.

Clarence Standyside as Pierre was both manly and sympathetic. William Haworth made a clever Constantine Ritz.

Lillie Eldridge was capable as Mme. Clemencean, while Madge Winthrop gave the required dignity to Nadan Lesperon.

Grand.—The Will Moran.

The Still Alarm attracted a large audience to the Grand Opera House on Monday night. The play was received with the same enthusiasm accorded to it everywhere it has been performed. The fire engine was, as usual, loudly applauded.

The company is the same that appeared in the play at the People's two weeks ago. Harry Lucy repeated his successful personation of the hero, Jack Manley, and Frank Norcross gave a conscientious portrayal of John Bird.

Julia Arthur acted the part of Elinore Fordham with customary efficiency, while Mrs. Sol Smith as Mrs. Manley, did fairly well.

Jacobs.—Colored Minstrels.

A large and boisterous audience, conspicuous among whom were many gentlemen of color, assembled in Jacobs' Theatre on Monday night, to welcome Cleveland's Colored Minstrels.

Time-honored jokes and puns from the end-men were received with refreshing enthusiasm, and the songs contributed by G. W. Pickett and Frank Kennedy were doubly enjoyed.

Some of the numbers in the second part of the programme were not over refined, but the Egyptian juggler and the equilibrist balancer deserve special mention for their exceedingly clever feats.

Koster and Bial's.—Variety.

The new burlesque, *The Dandy Dragons*, seemed to meet with popular acceptance at Koster and Bial's Concert Hall last Monday night.

Carmencita still reigns supreme as the favorite dancer of the metropolis.

The Glensiveth troupe of acrobats continue to astonish the large audiences that always attend the entertaining variety performance at this popular resort.

At Other Houses.

There is to be only one week more of Mr. Potter of Texas at the Star.

Men and Women is approaching its two hundredth performance at Proctor's.

The last of the Sunlight and Shadow performances will be given at the Madison Square a week from next Saturday, the production of *The Pharisee* and the comedy-ette, *Dinner at Eight*, being set down for the following Monday, March 16.

Nerves, at the Lyceum, is calculated to render Lent cheerful, its fun being fast and furious. The fiftieth performance will take place on Thursday evening, when appropriate souvenirs are to be distributed.

Neil Burgess is soon to close the run of *The County Fair* at the Union Square.

A Straight Tip is drawing crowded houses at the New Park.

Reilly and the 400 is performed nightly to the delectation of large audiences at Harrigan's.

Poor Jonathan fills the Casino all the time.

The 150th performance will be duly celebrated next Monday evening.

This is the last week of *Blue Jeans* at the Fourteenth Street.

Nat Goodwin's humorous personation in *The Nominee* remains the current feature at the Bijou. Jerome's one-act comedy, with Lizzie Hudson Collier in the title-role, has been substituted for *The Viper on the Hearth* as a curtain-raiser.

Jenny Hill has made a great hit at Tony Pastor's, and the house is crowded every night.

Wealth, by Henry Arthur Jones, with E. S. Willard in the principal role, will succeed John Needham's *Double*, at Palmer's, next week.

KEENE NOT SERIOUSLY ILL.

W. F. Dickson, manager of Thomas W. Keene, called at the Niblo office last Monday.

"Mr. Keene," said Mr. Dickson, "closed his season at Vicksburg, Miss., a week ago last Saturday, and is now at his home at Castleton Four Corners, Staten Island. The illness which caused him to terminate his season has happily proven far less serious than was anticipated. It was merely a temporary prostration of the nervous system, brought about principally by the strain of excessive travel."

"Mr. Keene's tour opened at Staunton, Va., and extended westward to San Francisco, thence to Portland, Tacoma, Seattle, Spokane Falls, Butte, Helena and Salt Lake City. After that Mr. Keene played in Texas and throughout the other Gulf States. This is an unusually long route, and the wear and tear of travel, together with the variable quality of the food at the different hotels, told very severely on Mr. Keene, and his physician recommended him to rest for the remainder of the season, more as a precaution than as an actual necessity."

The rest he has enjoyed during the past week has done him so much good that he is now considering the feasibility of a short Spring tour, but his family believe it more advisable for him to rest until the opening of his next season on Aug. 31.

MRS. CARTER TO CLOSE.

Concerning the closing of Mrs. Leslie Carter's season, Manager E. D. Price writes:

"Mrs. Carter is in poor health, largely caused by the hard work and nervous strain of the past year, and by the advice of her physician we will close the season about four weeks' earlier than was intended."

"Mrs. Carter, who is in Denver this week, will endeavour to fill her Western dates, closing in Kansas City about the middle of March. She was much prostrated last week by the news that her mother had been seriously injured in the Pan Handle railway disaster in Indiana."

"Mrs. Carter will begin her next season at Miner's Fifth Avenue Theatre, in David Belasco's new play. Helen Bancroft has been re-engaged as leading lady, and several other members of the present company will be retained."

OBITUARY.

Edward Lawrence Connell, the operatic singer, died last Sunday at his home in One Hundred and Twenty-third Street, New York city. He had been confined to his bed for about six weeks, his illness being the outcome of a stomach complaint from which he had suffered for several years past. Mr. Connell was born in London in 1843, and received a thorough musical education. In 1872 he came to this country with an English opera company, but soon afterward accepted a choir position in a New York church. When not filling operatic engagements he had been the solo bass singer at St. John's Methodist Church, St. Mark's, the Church of the Heavenly Rest and other churches. His last stage appearance was in *The Bohemian Girl* at the Grand Opera House, this city, last Spring. He was very fine in the character of Devilshoof in this opera, both from a vocal and histrionic standpoint. His voice was of almost phenomenal strength, and his fine physique and picturesque make-up made him an ideal operatic gypsy.

Minnie Mortimer, daughter of E. L. Mortimer (for several seasons with Milton Nobles), died of pneumonia at Buffalo last Saturday.

TICKET SPECULATOR NUISANCE.

Managers, actors, and theatregoers who have been loud in complaint against ticket speculators in front of New York theatres in general, and in front of Harrigan's Theatre in particular, are, it would seem, rather lukewarm when decisive measures are to be taken to abolish this nefarious traffic.

Last week Edward Harrigan sent to prominent managers and members of the theatrical profession notices that the law committee of the Board of Aldermen would hold a public meeting on Monday, March 2, at 1 p. m., in Room 13 of the City Hall, to hear those interested in the repeal of the ordinance licensing theatre ticket speculators.

At the appointed time and place, Edward Harrigan, a dozen ticket speculators, three members of the law committee of the Board of Aldermen, a few reporters and a representative of *The Mirror* were in attendance.

Said Mr. Harrigan: "I requested many managers and actors to be present. I look about and do not see them."

"I want to place myself on record," continued Mr. Harrigan, "I never received a penny from the speculators. I regard them as a nuisance. They interfere with the running of a theatre and with the pleasure of theatregoers. The public believes, as a rule, that the management of the theatre willingly sells tickets to speculators. It does not. The methods of the speculators to get tickets are numerous. They send messenger boys, who claim that the tickets are for sick people, or

for theatre parties. We can't always detect them, and as long as they are entitled by law to sell tickets on the sidewalk, we are powerless to prevent them."

"I myself never had speculators until this year, and when they commenced to charge six and eight dollars for seats, I had a man in the lobby to sell tickets at an advance of fifty cents I charged for the privilege. I am in favor of the public coming to the box-office for their seats, and I am willing to discharge the man in the lobby, but I think he is preferable to the sidewalk speculators who charge exorbitant prices."

When asked what he had to say concerning the tickets sold at hotels at an advanced price, Mr. Harrigan said: "I believe in having theatre tickets on sale at hotels. There are thousands of people each day, strangers most of them, stopping at hotels who don't know the Bowery from Broadway. In the evening they want to be amused and it is a great convenience for them to be able to make their choice of plays at the hotel."

"I myself, however, know of no way to get rid of the speculators. I can't work a booking system as Augustin Daly does, because the lobby of my house is too small."

After Mr. Harrigan's remarks, this telegram was read:

I regret that I cannot be present to add my voice against the great evil of theatre speculators.

NEIL BURGESS.

The speculators then took the floor. Mr. Wahle spoke for them. He said that they earned their bread legitimately, that they were not a nuisance but a convenience—many of them having regular patrons; that, although the Aldermen could grant a license, they could not say that a man cannot sell what he owns. He claimed that, as a retailer could buy of a wholesaler and sell to the public, so the speculator could buy at the box-office and sell to the public. He brought forward as his strong point the statement that the speculators did not buy the seats but the right to occupy the seats, and consequently had a right to transfer the occupancy.

After a few speculators had spoken to the same effect, the Chairman of the Committee called upon some one to speak for the public.

No one replied.

The evidence having been taken, the Committee then adjourned.

CLEANINGS.

MERIAM BRUCE has been engaged for *The Charity Ball*.

JOSEPH PALMER has joined the Gods and Men company.

The Runaway Wife remained idle last week on account of the severe illness of Katie Browne, but resumed on Sunday night, Miss Pierpont taking Miss Browne's place.

DURING the past week Charles Frohman engaged his entire stock company for another year. The new company comprises all of the twenty-five people composing last year's, and the new people are Frederick Bond, Sydney Drew and Marie Greenwald. The tour which will begin on April 5, will last for five months outside of New York.

The Shamus O'Brien company is reported to have closed season.

W. A. MEYER talks of putting on a big production at Palmer's Theatre the latter part of April.

FREDERICK PAULING has secured Fred Williams, stage manager of the Lyceum, by permission of Daniel Frohman, to rehearse his new play, *The Struggle of Life*, at the Standard next September.

EDWARD WARREN has been engaged for the tour of *Two of a Kind*.

The Roberts-Sailer company will close a season of twenty weeks on March 7. Marie Sailer will star next season in a new American comedy-drama by Herbert Hall Winslow.

The Delhauer and Debrimont Burlesque company closed season on Saturday night.

The Neil Agrah company has closed season in the East.

G. R. BUNNELL, of New Haven, was in town last week looking after his booking interests.

On account of the demands made upon him for designs for costumes, scenery, properties, etc., for new productions, Captain Alfred Thompson, the artist, has decided to devote the greater portion of his time to that line of work. He has already been secured to design the costumes and scenery for the new opera to be produced by the De Wolf Hopper Opera company at the Broadway this Summer.

HARRY L. HANLIN, of Chicago, is in town.

The Inspector, which closed season on Saturday, is to resume about the 10th inst. The pugilist, Robert Fitzsimmons, has been engaged for the company.

MAY JORDAN, the soprano; William S. Relican, the bass singer, and the Unique Quartette of colored warblers have been engaged by J. D. Levy and company for *O'Dowd's Neighbors*.

JOHN MATHIE telegraphed to *THE MIRROR*, from Butte, Mont.: "Your Helena correspondent has been misinformed. I have managed Ming's Opera House ten years and am still manager; no change has taken place or will take place."

The new farce-comedy in which Bobby Gaylor is to star next season will be called *Sport McAllister*.

HARRY MCKEITH has been engaged for the *After Dark* company.

SCHWITZ EDWARDS left this city Saturday to join the Natural Gas company, replacing George Murphy.

BEN STEVENS is in town preparing for the production, by the De Wolf Hopper Opera company, of the new opera by Cheever Goodwin and Woolson Morse at the Broadway Theatre on May 24. Twenty-two weeks have been allotted to this company by Manager Sangre.

DOLORES FRANKLIN has resigned from the Blackthorn company.

INTERVIEWS.

V. EDWARD HARRIGAN.

"This way, Sor. Be careful of the paint, Sor." and, groping cautiously along the draughty, narrow passage that leads from the stage-door of Harrigan's Theatre to the subterranean regions where the dressing-rooms are situated, Ali Baba was ushered into the presence of the master mind.

The inhabitants, the atmosphere and the general surroundings of Harrigan's new theatre have a genial Hibernian flavor. There is a touch of the musical brogue in the very air. Every official, from the open-hearted, hospitable manager, Mart Hanley, who has been with Mr. Harrigan for fifteen years, down to the ruddy-faced, corpulent janitor, who pulls the string at the stage door, all suggest a peasant flavor of the old sod.

"Take a chair, won't you," said Mr. Harrigan, with his cheery smile and iron-like grip of the hand, that brought tears into Ali Baba's eyes. There was no chair to be seen, but that was a mere detail. So, while Mr. Harrigan proceeded with his "make-up," Ali Baba balanced himself as gracefully as possible on the edge of a friendly trunk, and, by way of opening, asked the comedian if he was satisfied with the success his new theatre and play had met with.

"Satisfied? Yes! I should be an ungrateful wretch if I wasn't. The house is crowded every night and it looks as if it was going to continue to be crowded. The chief satisfaction to me is that the public like my play. I understand, of course, that its main success is owing to the purely local interest of all the characters. The piece wouldn't be understood outside of New York."

"Tell me where you find your different types. You must give them a lot of study to reproduce them so faithfully?"

"I do pay a deal of attention to them. Indeed, I've come to make a business of studying human nature. In the street cars, on the elevated, in the restaurants, on the sidewalks, down in the Bowery, everywhere I take observations. Both you and I and the average Mirkon-reader have met every day with such characters as are presented in my plays. It has always been my aim to give as many of these types as possible and to make them as true to life as possible. I am sure that the success of Reilly and the Zoo is due to that."

"How long were you writing the play?"

"Over a year. It was a terrible work. I thought I would never get it finished."

"Where did you get the title?"

"It was suggested to me by Mr. Rice. One day we were talking the play over and we began to discuss a suitable title, for, if there is one thing I believe in more than another it is in the title. A good title to a play is one-half of the battle. 'Ned,' said Rice, 'call it Reilly and the Zoo.' I liked the suggestion immensely, so I took it home and slept on it. The next morning I liked it still better, and finally it was adopted."

"Do you work systematically when engaged on a play?"

"Yes, I endeavor to. Excepting those days when there is a matinee, I work hard all the morning from ten until three. Then I lay down my pen, or rather my pencil, and I sally forth for a constitutional, observing and picking up new types of character as I go along. In my pocket there is always a little notebook, in which I jot down the impressions of the moment. I never let an idea escape, thinking that I shall be able to remember it again. An idea once lost sight of is irredeemably lost."

"Do you manufacture your plays piece-meal, or do you write straight ahead?"

"It is impossible for any writer to sit down and construct a play progressively in the same manner that a builder puts up a house. Sometimes my roof is put on before the foundation is well laid; sometimes the middle-floor is finished before the foundation or the roof. It all depends on circumstances."

"Do I write round a given situation? No, I endeavor to lead up to one. I do my best to get my characters into the most complicated state possible, and then I set to work to disentangle them. I rarely have a clear idea of what the climax will be when I am proceeding with the act. Then again, often as not, when the act is finally completed it rarely satisfies me. I tear it up and begin again. Ah, playwriting is no easy work!" Mr. Harrigan sighed wearily as he adjusted his Reilly wig.

"Do you believe in elaborating the smaller parts or, as a star, are you against that?"

"Most emphatically, yes. Mr. Carleton mentioned this, I saw, in THE MIRROR, and I thought he was quite right. I always take as much pains with the smaller parts as I do with my own. Of course I give myself the lion's share. It's only natural that I should. The public pays to see me and expects to see more of me than of the others; but I never hesitate to put a man forward, and I'm always glad when he makes a hit in his part, even if it does take from me. Now, if this actor gets a swelled head from the prominence accorded him, and if he begins to think he owns the show, *pooh!* out he goes, and another man gets 'he part.'"

"Do you think it is easier to write a play when you know beforehand exactly who is going to be cast for it?"

"Very much easier. I noticed that Henry Guy Carleton objected to this. Perhaps I might agree with him if I had to view the matter from his and the average dramatist's standpoint. But as the manager of my own theatre the objections he mentioned do not, of course, exist. I have only myself to please."

"And the public?"

"Well, you see how Reilly pleases the public. The business we're doing is simply phenomenal. My valued friend and manager, Mart Hanley, can't sleep at nights for counting up the stream of greenbacks that keeps flowing in. Why, if you went down on your knees now and implored me to give you

a seat for to-night I should be compelled to refuse sternly."

"So you've no intention of taking the piece off just yet?"

"Take it off? I should think not!"

"How do you account for this extraordinary success, while many other theatres are languishing?"

"Why, that I am giving the public what it wants, while the others are not. Some years ago I came to this conclusion in a big city like New York there are plenty of people who are always ready to spend an evening at the theatre provided there is something funny to see. There is a big class, like the Marquis du Croisic, that won't sit through the drama. They want to laugh, but they want to laugh in a respectable theatre. The theatregoer enjoys a comfortable chair, good music, well-dressed company and the general luxury of a well-appointed theatre. My theatre is to New York what Toole's is to London."

"But doesn't Toole's present a more varied repertoire than yours?"

"Yes, but that is not my fault; it is the fault of my public. I am confined to one groove of play now, and it is the worst thing an actor can fall into. I should like nothing better than to present some pretty little domestic drama from time to time as Toole does. I often look back on my old parts,

duced, and fails with a situation absolutely identical."

"My advice to a young playwright would be 'Read—read widely.' That is what imparts a wide range of thought. Even if your ambition does not rise above writing the lowest kind of low comedy, study the classics. Read Shakespeare, Moliere, Sheridan, Beaumont, Fletcher, Labiche, Augier. As the Marquis du Croisic justly observed, there is nothing new under the sun. Shakespeare and his contemporaries and his descendants got their ideas from reading. Do the same. I always did, myself. Shakespeare and Labiche are my greatest friends. I wish I was as familiar with the German school of dramatists as I am with the French and English schools."

"But you surely would not advise the budding dramatist to plagiarize?"

"Certainly not. He would be a great fool to do that. The New York critics know the classics too well for the literary pirate to run much chance of remaining unmasked. By reading I mean that new thoughts will be conveyed to your mind. New situations will be suggested by each old one you read of. But don't crib. Beware of the New York critics. They'll drop on you."

From away in front came the dulcet strains of the overture. The nightly Reilly festival



EDWARD HARRIGAN AS WILY REILLY.

such as Pete, and wonder if those days will ever come again." And Mr. Harrigan's face relaxed into seriousness as he grew reminiscent.

"Why not make the experiment?"

"Experiments are costly, and theatres are run to make money—not to do as one would wish. When salary day comes round there are certain absolute facts a manager has to face. Experiments won't pay salaries. Daly is another man who has got into a groove that he can't get out of. You see it directly he tries to do something serious like *The School for Scandal*, for instance, and he meets with disappointment. No—no experiments for me. Until I see some change take place in the public taste I shall keep on with my present bill-of-fare. The box-office is my adviser."

"What is the title of your next play?"

"I never fix on a title until the last minute. It will be another play on the pattern of Reilly, with plenty of Irish and negro comedy—all local types."

"There is one thing which proves most annoying to me," continued Mr. Harrigan. "I suppose it must be so to most playwrights; that is to find some one has forestalled you with a situation. I go to work, invent and elaborate a situation. I work round it, become devotedly attached to it, and come to consider it indispensable to the success of the play, when suddenly another play is pro-

duced, and fails with a situation absolutely identical."

"I'm one and take a look round," and Reilly lead the way to the wings.

From their respective dressing-rooms the other members of the company were beginning to issue and were taking their positions. Ada Lewis as Kitty Lynch, the tough girl, was at L. U. E. conversing with animation and in the most approved Murray Hill style with Lizzie Calhoun, the darkey slavey. In another corner John Wild, the inimitable comedian, was executing a wild war whoop all by his "lonesome," while Mrs. Yeamans—alert and pleasant as usual—beat time. The commodore, Toby Tow, and Herman Smeltz, pretty little Emma Pollock as Maggie Murphy and James McCullough as Roundsman Moran were coming and going—the whole Reilly family in motion.

"You see how cheerful we are. Good-bye!" A grasp of the hand. And Harrigan was gone.

ALI BABA.

R. T. HAINES, of Columbia, Mo., has come to New York, with the intention to join the profession. Mr. Haines, who is said to possess marked qualifications for the stage, has been encouraged to pursue his inclination by the advice of Frederick Warde, T. W. Keene and other stars.

PROFESSIONAL DOINGS.

HARRY WEST, the comedian, who has been suffering from blood poisoning, is reported to be on the road to recovery.

FLORENCE HASTINGS has been engaged for Susie Howard's Nell the Wait company.

HARRY J. STONE and wife have joined Fleming's Around the World company.

GEORGE SVEDENHAM and Vivian Osbourne have become members of the Alele Frost company.

CARL H. ANDERSON and wife have left the Muggs' Landing company.

The Broadway Club, a social organization composed principally of young men connected with New York theatres, gave a reception at the assembly rooms of the Metropolitan Opera House last Tuesday night. George W. Ricezarde is the president of the club, and Lyle D. Andrews, of the Casino, is chairman of the executive committee.

HON. ANOS J. CUMMINGS is to lecture on Horace Greeley at the Broadway Theatre next Sunday evening. It will be the fifth of the series of lectures in aid of the building fund of the Press Club.

It is announced that The High Roller will start its nightly revolutions at the Arch Street Theatre, Philadelphia, on Aug. 31. The company will include Barney Fagan, Frank McNish, Harry Maxwell, Frank White, the Russell Brothers, Griffin and Marks, Arthur Moreland, Frank Livingston and others—altogether fifty people.

The agent ahead of Von Yonson spares newspaper offices tedious repetitions by handing in a printed interview containing the information he wishes to impart, and from which dramatic editors are at liberty to draw in composing the innocent preliminary "notice."

JAMES FORT has been engaged to do the advance work for E. M. Kayne's Corbett's Congress of Stars, which will tour next season, beginning in this city in August. Mr. Kayne has already booked eighteen weeks for this attraction.

The second annual benefit of the Treasurer's Club will be given on Sunday evening, April 19, at the Broadway Theatre. The promoters of the affair promise to produce two original and sensational novelties at this entertainment.

It is said that Lee Bascom's novel, "A God of Gotham," is founded on a chapter in the life of Laura Don.

MISS DE BAR, of spook picture notoriety, will appear as Little Helen in Out of Sight at the Harlem Theatre on Monday next.

J. J. FARRELL, of the Held by the Enemy company, was taken seriously ill in Lafayette, Ind., and Ernest Hastings, with but half-an-hour for preparation and without a rehearsal, went on for the part of Bean, the special for Leslie's. The Lafayette Journal said that Mr. Hastings' performance was excellent, infusing into it plenty of dash and spirit, and the actor naturally felt proud of his achievement.

JENNIE HILL put the splendid floral gifts received on her first appearance at Pastor's to a sweet use. She sent them to St. Vincent's Hospital to be distributed to the actresses there under the care of the Actors' Fund. The Mirkon has frequently suggested that such a disposal might well be made by professionals of their floral tributes.

HARRIS, REITON AND DEAS are confident that Harris' New Theatre, at Louisville, will be completed in time for the inaugural performance on April 6, when Bobby Gaylor is to appear in An Irish Arab. The seating of the house will consist of improved opera chairs, after the pattern of the chairs in the Auditorium, at Chicago. The centre picture of the drop-curtain is taken from a painting called Love's Dream, which was selected by Mrs. Harris from her collection of paintings and engravings. A fine list of attractions is being booked for the new house at Louisville, and the Harris Circuit generally has been unusually prosperous this season.

B. T. DAVIS is going to build a new theatre at Huntington, W. Va. The plans call for a large and handsome house with a seating capacity of 2,500, double that of the present theatre. The building will be finished by next season.

"Is Shakespeare's time the playwright was in constant dishonor and disgrace socially; whereas, in our day fame and fortune await the man who can produce a single great and worthy play. The titles of such plays as A Tin Soldier, A Texas Steer, Mr. Potter of Texas, A Straight Tip, Blue Jeans, A Parlor Match, A Bunch of Keys and The City Directory tell the story of what this generation is doing. It is a queer age, indeed, both as respects the field of public life and the stage."

—Robert G. Ingersoll.

BERTINE ROBINSON played the part of Kitty in The Wife at an hour's notice at Zanesville, O., on Feb. 24, Miss Louvil having been taken ill quite unexpectedly.

AL HAYMAN, who returned from Chicago recently, states that the receipts for the Columbia Theatre for the past twenty-one weeks show an average of \$7,753 per week. All of the Chicago theatres are doing well.

All the Comforts of Home, at Herrmann's, seems to have caught the fancy of Gotham's public, and Manager Charles Frohman announces that the play will be continued indefinitely, and no new comedy will be produced this season. The 100th performance of the play in this city will be "souvenired" this month. The original New York company is now in its fourth week at the Baldwin Theatre, San Francisco, and the play will be kept on during the entire engagement of the company there. This week for three nights Sweet Will will be presented as a curtain-raiser, and for the other three nights the love scene from Henry VIII., with Henry Miller and Maud Haslam in the leading roles.

JOSE WOODBURY is now playing Justine, in Only a Farmer's Daughter.

THE NEW YORK
DRAMATIC MIRROR.THE ORGAN OF THE AMERICAN THEATRICAL PRO-
FESSION.

PUBLISHED EVERY WEDNESDAY

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - MARCH 7, 1894

♦♦The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BOJOU THEATRE—THE YOUNG, 82 1/2.
BROADWAY THEATRE—BOOTH BARRETT, 82 1/2.
CABOT—TOM JONATHAN, 82 1/2.
FOURTEENTH ST. THEATRE—BLON JEAN, 82 1/2.
GRAND OPERA HOUSE—THE STYL STYL, 82 1/2.
HARRISON'S THEATRE—REILLY AND THE BOY, 82 1/2.
M. E. JACOB'S THEATRE—CLEVELAND'S MYSTERY, 82 1/2.
MORTON AND BELL'S—VARIETY AND COMEDY, 82 1/2.
LUCERN THEATRE—NORVEG, 82 1/2.
HENDON ST. THEATRE—SUNSHINE AND SHIRAZ, 82 1/2.
NEW PARK THEATRE—A SWINGING TIE, 82 1/2.
BARNUM'S THEATRE—TOMMY WOODMAN'S FOLLIES, 82 1/2.
ROBERTS' THEATRE—THE CLEVELANDS, 82 1/2.
PUCCINI'S THEATRE—MEN AND WOMEN, 82 1/2.
TODD THEATRE—THE FUTURE OF THEA, 82 1/2.
TODD PASTOR'S—TOMMY PASTOR'S CO., 82 1/2.

NOTICE OF REMOVAL.

ON OR ABOUT MARCH 14 THE DRAMATIC MIRROR WILL REMOVE TO ITS NEW OFFICES AT 1432 BROADWAY, CORNER OF FORTIETH STREET.

A GOOD PIECE OF WORK.

IT was not long ago that we published an account of the tricks and devices by which young girls were induced to become "box-keepers" in the notorious dives comprising the Court Circuit. We are glad to see that the alert and enterprising *Continental* has struck a telling blow at the root of this evil—which is by no means confined to the Northwest, but has spread to New Orleans and many other points.

Our contemporary, during the past week, has ferreted out one of the worst of the so-called variety and dramatic agents, a man named ELBOGGS, whose business is to procure foolish and attractive young women for these disreputable resorts. It has piled up a mountain of damning evidence against him and brought about his arrest on a charge of abduction. He has been held to await the action of the Grand Jury, and in default of bail now meditates on his condition in the Tombs.

The Dramatic Agents' Association, realizing the harm that is being done to their business and to the stage by panders of the ELBOGGS stamp, have taken formal action in the matter, and they will individually and collectively assist the *Continental* in securing the punishment of the evil gang that our contemporary has unearthed.

In this connection it will be well for stage-struck girls and silly young women, who feel that they have a "call" to face the footlights and whose ignorance is likely to be traded upon by fellows of the ELBOGGS type, to remember that it is not through variety halls with wine-room attachments that the road lies to a decent position in the profession; but, on the contrary, that they are the avenue to shame and death.

Dives like those in New Orleans and on

the Court Circuit are vestibules to the brothel, and the scoundrels in this city that supply them with victims are their paid procurers.

We trust that the *Continental* and District Attorney NEILL will succeed in making such an example of ELBOGGS that the infamous traffic will cease.

THE CURBSTONE BANDITTI.

DURING the BERNHARDT engagement at the Garden Theatre, the ticket speculators have had it all their own way. They obtain the best seats for every performance and demand exorbitant prices.

Many persons who applied days in advance of the opening of the sale were told that "there was nothing left," and yet the sidewalk sharps seemed to have procured all the tickets they wanted.

How is it that there were no seats for persons that applied by letter previously to the opening of the sale at the box-office, and that were informed they had come too late, while the sharks outside offered the choicest seats at double and treble the advertised prices? Were the tickets they held put by for the speculators, or were the patrons deceived and the speculators furnished in the regular way, through the box-office window?

Although Mr. ARNEY may have a fellow-feeling for the small-fry speculators—being something of a speculator himself—still he must not imagine that the patient public will always submit meekly to the stand-and-deliver practices of the sidewalk sharps that invariably attach themselves to his enterprises, nor must he delude himself into supposing that the patient public will readily acquit him of blame for the defective—or worse—system that permits the curbstone banditti to supply themselves freely with the material for plying their abominable trade.

A NEGLECTED ART.

THE subject of pantomime derives local interest from the experiment now being made at DALY'S Theatre. It is a subject, however, of which our actors know little and our public less. To the average American a pantomime means a harlequinade, in which a chalked clown and a grimacing pantaloon frantically pursue an active young couple and meet with every description of comic adventure and absurd catastrophe en route. The older playgoers associate with it the RAVELS and NIBLO'S, while at mention of the word the younger generations conjure up juvenile recollections of FOX and red-letter nights at the Olympic.

Few realize that pantomime is an exquisite and significant art, possessing the subtlest possibilities—an art anterior to the art of verbal expression, and, therefore, a fundamental element in every great dramatic representation.

It is an unknown art on the Anglo-Saxon stage. A few students of French acting, like BOUCHCAULT, mastered it; a few geniuses spontaneously exhibited it in their work; but, with these rare exceptions, it has been relegated to oblivion.

The chief reason for this neglect of the study of an essential of true dramatic expression was primarily the cultivation of repression of feeling by polite society in England and this country. The aim for more than half-a-century has been in both countries to convey thought with the least amount of emphasis and the greatest amount of external calm. Hence, speech has fallen into a crawl or a monotone; gesture has become obsolete. The man that gives a coloring of natural feeling to his speech and manner in society is regarded as a barbarian, who ought to be ashamed of an exhibition that is indecently expressive, while the actor on the boards who does not mimic the mumbling, constrained carpet-knight is considered primitive, a subject for laughter, a spectacle for ridicule.

And so it has come to pass that the actor who does not act is in demand and "good form" crushes out all that gives light and shade, and force and delicacy to life whether real or mimic. And so, too, pantomime has been relegated to the Latin and Teuton races who are not able to express feelings and stir emotions without it.

Proficiency in pantomime signifies more than grace and beauty of motion; it signifies the mastery of the grammar, the laws, the gamut, the *nuances* of the art of expressing thoughts by the movements of the body and

its members. How many of our actors have the faintest conception of the nature of the laws governing this art? How many can explain, or illustrate their application? How many can tell what relation the law of motion has to emotion? How many know that the tendency of passion is to expand, and of reflection to contract gesture? How many know that facial expression precedes gesture, and gesture precedes speech in the law of sequence, and can give the reason for it?

A dramatic artist is one that has acquired a knowledge of and proficiency in dramatic expression, and yet the majority of our dramatic artists have totally neglected one of the most important and the most forceful media of dramatic expression.

BERNHARDT is an artist; she has neglected none of the essentials to perfect histrionism. And our public recognizes and appreciates her skill, combined with her genius. Would not the public similarly recognize and appreciate the same trained skill in English or American artists?

If Mr. DALY'S company succeed in making Pierrot, the Prodigal, acceptable, it will be in spite of the fact that Mr. DALY'S players know as little about the art of pantomime as they know about higher trigonometry. But, we are told, the improbable is always happening, so who can say what the final verdict on this new departure will be?

WE are glad to read that Messrs. BELASCO and DE MILLE have not fallen out, in the professional sense. But is the denial based on fact? Is it not a fact that for what he considered good and sufficient reasons—reasons that did him credit—Mr. DE MILLE terminated, or suspended the partnership with Mr. BELASCO several months ago?

PERSONAL.

YOUNG.—Frank Young, a son of William Young, the author of *Ganelon*, is doing advance work for *The Hustler*.

MADISON.—Marie Madison, who has been ill, is able to go about again.

HOWARD.—Joseph Howard, Jr., is writing for the United Press Syndicate an entertaining series of personal reminiscences of prominent actors who have joined the great majority. He has dealt already with Wallack and Chanfran.

BOOTH.—For the strong part of the hero's mother in *Betrothed* (*L'Obstacle*), Mr. French could not have made a better selection than Agnes Booth.

SHERIDAN.—Emma V. Sheridan has been announced as a member of the cast of *The Pillars of Society*, to be presented at a special performance in the Lyceum Theatre, under the auspices of Franklin Sargent. Miss Sheridan intended to take part, but Manager Field, of the Boston Museum, would not consent to her appearance.

EASTLAKE.—Mary Eastlake's American tour will open at the Walnut Street Theatre, Philadelphia, on Oct. 5. She will bring no English actors with her, except a leading man. Her brother, Charles Eastlake, will act as business manager. The repertoire will consist of *Clito* and her new play, *The Yorkshire Lass*. The tour will cover a period of six or seven months.

GRANIER.—A rather fishy statement appeared last week that Marie Halton had engaged Jeanne Granier to sing in La Cigale here this Spring. As Mr. French owns the opera for this country, and as Mlle. Granier is firmly anchored in Paris, the story is not likely to be credited.

MARLOWE.—Julia Marlowe having fully recovered from the effects of her severe illness, will resume her tour at Ford's Opera House, Baltimore, next Monday night.

MASON.—Jack Mason, late of the Boston Museum, appears to have made a bit in London as the American in C. Haddon Chamber's play, *The Idler*. Clement Scott, speaking of his work in the *Telegraph*, says: "John Mason, a transatlantic actor, introduced an American of a type new to the London stage, and at once became a favorite with the audience. Mr. Mason is a decided acquisition to this country, and his reception last night at the close was of a most gratifying and thoroughly earnest nature."

SEABROOKE.—Thomas Q. Seabrooke is confined to his home by a sprained ankle. It will be three weeks before he can rejoin his company.

HAYMAN.—Al Hayman will leave this city, next week, for a living trip to the West. He will be absent about a month, and will visit Chicago, Cincinnati, St. Louis, Denver, Omaha, Portland and San Francisco.

MEREDITH.—Harry Meredith has been engaged by William A. Brady to play the part of Old Tom in *After Dark*.

HEEGE.—Gus Heege, the star of the Von Yonson company, was presented with a valuable cane during the Cleveland engagement. The donors were fifty alumni members of his old High School class in that city. After the performance they entertained Mr. Heege at supper, and overwhelmed him with compliments for his excellent characterization of the Swede.

HENDERSON.—Mrs. W. J. Henderson, wife of the musical critic of the *New York Times*, will return to the stage under engagement with A. M. Palmer.

CARLSTADT.—Xesia Carlstadt has been engaged to fill the part of Mlle. Noclus in *The Man About Town*, in place of Celie Ellis, who has resigned.

COOLIDGE.—Palmer Coolidge, who has been a prominent member of the Amateur Comedy Club, will make his debut as a professional in *Love and War* at the Garden Theatre.

MARLOWE.—Julia Marlowe will begin her rehearsals this week at the Frohman Studio.

CROSSMAN.—Henrietta Crossman will appear in the production of Mr. Wilkinson's *Widows* by permission of Daniel Frohman.

WILLARD.—E. S. Willard was not one of the gamblers at the Lambs' Club benefit on Tuesday afternoon. He could not appear, and he was obliged to publish a card stating that his name was used without authority and in spite of the fact that he had signified his inability to participate. Mr. Paul Arthur seems to have been responsible for this vain trick.

GREENE.—Clay M. Greene sailed for England on Saturday by the *Aurania*. In his new play for Charles Arnold, to be presented on the other side, a novel stage effect—the shearing of sheep by machinery—is to be introduced.

FRENCH.—Samuel French left town on Friday last for California.

KENNEDY.—Harry Kennedy, the ventriloquist and song writer, talks of leaving the stage and starting in the music publishing business.

LITT.—Jacob Litt divided his time between New York and Brooklyn last week, during the engagement of his Stowaway company in the latter city.

CALDER.—William Calder, the aged father of Manager Calder, of the Patti Rosa company, died in Boston recently. Manager Calder was in Leadville when he received the sad news of his father's death and was unable to attend the funeral.

ORMOND.—Eugene Ormond has been lent by Daniel Frohman for the production of *Love and War*.

HOWES.—George W. Howes, dramatic critic of the *Home Journal*, is seriously ill.

SEARING.—Edna Searing, of the Bluebeard company, was taken ill at Scranton last week, and was brought to her home in this city. It is not likely that she will resume her professional duties before next season.

MILES.—R. E. J. Miles, the veteran Cincinnati manager, was confined to his home for several weeks, having been accidentally thrown from a horse. He is now recovered, however.

KENT.—S. Miller Kent has been engaged to play a leading part in *Father Bonaparte*, the melodrama that Wilson Barrett will produce shortly in London.

SCHUYLER.—Marguerite Schuyler will join The Ullie Akerstrom company this week at Providence.

LEE.—Henry Lee, like most men, is fond of changing his mind. He has postponed the London production of *The Henrietta* until March 25. Meantime the Avenue Theatre, of which he is the temporary lessee, will be occupied by a new burlesque of *Cleopatra*.

LETTERS TO THE EDITOR.

A FEW WORDS FROM MANAGER MOORE.

NEW YORK, Feb. 25, 1894.

To the Editor of the *Dramatic Mirror*:
SIR—My attention has been called to a card from A. S. Royle in your last issue. Royle is at liberty to state whatever he knows about my sister and myself, but at the same time he must be able to prove his statements.
As to the question whether he was the one invited or not, I leave it to your intelligent readers. I paid Royle salary in full to the end of the season, which was to be in nine days, and here to New York, besides purchasing costumes for the gentleman who took his place as Tybalt and Gaspard.
Now, I leave it to any of my brother managers if I would do such a thing if Royle had not rendered himself highly objectionable.
Yours truly,
W. B. MOORE.

THE RETENTION OF MSS.

PHILADELPHIA, Feb. 27, 1894.

To the Editor of the *Dramatic Mirror*:
SIR—In your last issue you state that A. E. Lancaster has brought suit against J. M. Hill for the recovery of a manuscript play.
It seems to be a failing of that astute manager to embarrass playwrights as much as possible, as I also have had a like experience and have made every effort to regain possession of two manuscript plays sent him by me from Baltimore on Nov. 2, 1893, and April 21, 1894, and received for by his agents, and have at last been compelled to place the matter in the hands of a lawyer.
Does it not strike you that the American Dramatic Authors' Society should take some action in the premises?
Very truly,
A. E. FULTON.

[The American Dramatic Authors' Society is now out. Its decrease occurred, under somewhat painful circumstances, last Summer.—EDITOR DRAMATIC MIRROR.]

THE USHER.



Meet him who can't. The ladies call him sweet. —LOVE'S LABOR'S LOST.

A reporter, with that pleasant desire for acquiring information that reporters occasionally manifest, delicately asked Mrs. John Drew, the other day, how long she expected to remain on the stage.

To which question the evergreen actress replied: "Well, until I cease to be useful. When that time comes I shall retire, and I think I have friends enough to tell me when the time comes."

It is not every veteran actor that is able to speak so philosophically and so sensibly.

How many fail to realize that they have ceased to be useful? how many lag superfluous on the scene, unwilling to make the final exit, unable to sever the ties that bind them to their calling?

I do not refer to those men and women that find themselves weary and old with service, and whom poverty compels to buffet the world to the end, to stick to the treadmill until they drop. Their lot is sad, Heaven knows!

I mean those people whose careers have been successful, prosperous and noted—whose calculations for a peaceful old age have been rewarded with the wherewithal to command and enjoy it.

It is hard for them to retire. When the time comes that they may withdraw in the height of public favor and artistic achievement, taking into private life the consciousness of triumphs lately won and leaving glowing memories to their admirers, they rarely seize it.

Another year, and another and another passes—still they hesitate and still they postpone the evil day that means a long farewell to all that has made life eventful and precious.

Can we blame them, when we think what bitterness that open confession of decay of power involves?

Can we wonder that they cling to the old life and the old associations with pathetic tenacity and close their ears to the inexorable summons that calls them hence, if they would retain for their gifts the public esteem?

When the actor's blood is chilled with age—when the actress' rouge and chalk will no longer conceal the ravages of time—when vigorous youth and pulsing beauty surge upon the scene and the monotonous, forgetful, heartless public turns from the faded favorite to feast its eyes upon and to weave fresh garlands for the new-comer—how the heart-strings must tighten, the spirit grow sick and faint and, as the mask of self-deceit is torn away and relentless truth confronts the shrinking gaze, how terrible the revelation, how ghastly the realization!

Sarah Bernhardt is able to keep a secret—another point in which she differs from many of the artistic sisterhood.

She has been asked a dozen times to reveal the plot of *La Dame de Chantilly*, the new play by Guiseppe Giacosa, the Italian playwright, which it is her intention to produce in this country, and a dozen times she has stoutly refused.

But now the cat is out of the bag. *The Mirror's* correspondence from Rome, published in this issue, gives a summary of the story, together with some interesting facts connected with its authorship.

I have received from Samuel Druce, who is under the care of the Actors' Fund in a sanitarium at St. John'sland, L. I., the following communication:

Permit me, through the medium of *THE MIRROR*, to return to Mr. Caleb F. Wright, of Philadelphia, my sincere thanks for his kind, philanthropic consideration in transferring his copy of *THE DRAMATIC MIRROR* to Mr. Robert Butler and myself. I am, and have been, an invalid all this winter, being terribly afflicted with rheumatic gout. *The Mirror* and do much to dispel my gloom for I dearly love to know the whereabouts of my brother and sister professionals, and to read of their triumphs and successes.

I may say, in this connection, that Miss Iza Costello, of Chicago, is another reader who wishes to send her paper to some aged, infirm or indigent professional.

If members of the profession will furnish me with the names of actors whom they know to be deserving, they will confer a favor and do a good thing at the expense of very little trouble.

On receipt of such names I shall publish them for the information of Miss Costello and other readers that desire to emulate the excellent example recently set by Mr. Burley.

Anna Dickinson is surely deserving of sympathy. Mentally shattered, confined in a public asylum, the distressing poverty that she and her sister proudly and bravely strove to hide, dragged into publicity and placed in every newspaper in the country—what a fate to overtake one of the keenest, strongest, brainiest women this country has produced!

Miss Dickinson has not exhibited the busi-

ness faculty; the gifts that should have coined a fortune for her have brought her nothing more than a precarious livelihood.

Her dealings with the political managers usually resulted in loss. Despite the excellent services she rendered in two campaigns, she was unable to collect the money she had earned.

Her attempt to become an actress, several years ago, was a singular piece of folly whose results were most unfortunate. But as a playwright she displayed remarkable skill and talent.

Miss Dickinson's comedy, *An American Girl*, was a failure, as it deserved to be; but her *Anne Boleyn* and *Antonia* were noble compositions which would have found enduring favor had they been written at a time when the taste of the public was not for the cheapest, trashiest forms of entertainment.

The announcement that a certain star's season will close within a fortnight on account of bad business gives a peculiar significance to the narratives of pecuniary success related by the management.

Stories of crowded houses have emanated from headquarters all along the line, and a deliberate effort has been made to impress people with the idea that the new star has made money from the start, thereby putting precedent to rout and giving the lie to past experiences.

But why—when the truth is sure to come out and when the backer is not more liberal and confident than backers of new attractions generally are—why does a manager deem it necessary to become a Munchausen? Is the business improved by his fictions? Does he really expect to be able to deceive the newspapers and the public for any length of time.

I suppose it is a certain kind of loyalty that explains the motive for most of the managerial lying that is constantly going on.

A salaried manager feels that he is not earning his money unless he does his level best to pull the wool over the eyes of the press, or to induce the press to pull the wool over the eyes of its readers.

It seems to be his business to persuade the world to believe that black is white; that faults are merits; that ugliness is beauty; that weakness is strength; that failure is success.

But he can't do it, you know.

Sooner or later he is found out. Yet is he not ashamed. He feels that he has been lying up to his public character—playing his part conscientiously—and he looks out for another engagement to go and repeat the same performance, for a suitable consideration. Meanwhile, he has not lost caste.

When parrots take cocktails before breakfast; when newspapers cease to be about their circulation and advertising patronage; when Tombs lawyers become men of honor; in brief, when the long-expected millennium arrives, then, and not before, will the majority of managers content themselves with telling the truth about their stars and their receipts, or by saying nothing at all.

Some men and women climb up so high into the tree of success that the pole of slander cannot reach them.

A whole week has passed since the rescue of the four Himmarians imprisoned for nineteen days in the Jean-ville mine, and yet no word has come of the quartette's engagement to star in a realistic dramatization of the occurrence. What is the matter with our enterprising art-purveyors?

Arrangements have been made with Edward A. Oldham, general manager of the Associated Industrial Press, to furnish *The Mirror* regularly with latest news respecting the constructing of new theatres in all parts of the United States.

Mr. Oldham enjoys special and exclusive facilities for collecting this class of information, and *The Mirror* will have all the facts connected with the plans for building new theatres in advance of their publication elsewhere.

The importance of these early "pointers" to theatrical outfitters, managers, etc., will be appreciated.

The admirable sketches drawn by Mr. V. Gribaschoff for *The Mirror's* first-page this week give an excellent idea of the appearance and "make-up" of the prominent members in the cast of *Reilly and the 400*.

Mr. Harrigan—the central figure—seated at the desk in his pawnbroking establishment—is most faithfully pictured.

The artist has also shown his skill in catching the attitude of Ada Lewis in her admirable representation of the tough girl. The other sketches are equally good and true to life.

SHE IS NOT AN INVALID.

"People have got the idea that I am seriously ill," said Emily Rigi, the other day, "and I have called at *The Mirror's* office to prove that people are mistaken."

There was no need for Miss Rigi to make this assertion. It was only necessary to look at her to see that she was in the best of health.

"I was sick," continued the actress, "—sick of one-night stands and the strain of continually playing an intense part, like Marina, in *Mr. Barnes of New York*. That was why I left the company a short time ago. But I have had a rest, and I am feeling better than ever."

The character of Marina was a difficult one to play, because, in order to make it sympathetic, it had to be conveyed to the audience that the Corsican woman was moved to the pursuit of vengeance by duty, not hatred. One cannot "walk through" a part and give it subtlety.

In truth, I have never been able to slight a role or show that I am weary of it, or come to a last rehearsal imperfect in the lines, as

some actors do. Indeed, I consider that when one accepts an engagement one is obligated to give all that may be necessary in the way of thought, study and hard work to it. It's a matter of business, you take a manager's money, and if you are honest you give him the best return for it that you can."

Miss Rigi said that she would remain in town and fill any desirable Spring engagements in or near the city that might offer. She is emphatic on one point, which is, that people shall know she is in perfect health, and not the invalid that people has made her out.

NO TIGHTS FOR ELYRIA.

The Mirror correspondent says that the Sensational Boom company did not appear at the Opera House at Elyria, Ohio, a few nights ago, as announced.

It seems that the local ministers and the V. M. C. A. held indignation meetings, which, coupled with a petition, signed by church members, protesting against the company's appearing, stirred matters up to an interesting pitch of excitement. The manager of the Opera House, J. W. Booth, was induced to sign an agreement to cancel the engagement, after the requisite bond had been furnished to indemnify him against lawsuits, etc.

E. S. Newman, manager of the Sensational Boom Burlesque Spectacular company, writes that he was only given ten hours' notice; that his date was canceled at Elyria and that he is a loser by it to the extent of \$500, besides expenses, which amount to \$150 more.

Manager Newman states that he has proceeded against the local manager and the people who signed the petition in which they made the claim that the "show is immoral," and that he brought suit against the instigators for \$5,000 each for slander and the local manager for his (Newman's) share of the receipts and the expenses of the company.

"It was a shameful, outrageous piece of work," concludes Mr. Newman, "and the people are very harsh in their criticisms of the action of the people who signed the petition, and the manager."

The Mirror has no jurisdiction in the Elyria circuit. Otherwise we should hand down the opinion that Manager Newman has not been fairly treated in the short notice of cancellation given him, and has good grounds for a lawsuit.

On the other hand it is not difficult to see why the church-going people of Elyria were stirred up, if his lithographic posters presented as much of the female form divine as has been supplied on his lithographed letter heading. The monkey-faced chap in the corner who is gazing with open mouthed wonder at the lady of scant attire, is not unlikely to convey an impression that the fair burlesquers intend to make things boom in the box-office by creating a sensation on the stage.

ANOTHER CLERICAL CRANK.

It seems that the craze for pulpit not-wiety through denunciation of matters pertaining to theatrical performances is spreading to Kansas. The latest clerical attempt to gain a local habitation and a name comes from a town which is appropriately called Parsons.

It seems that one Wright, pastor of the Presbyterian Church there, took occasion recently to stir up a mare's nest in relation to the posters of Evangeline which he deemed obscene. This induced the Rev. Mr. Griffin to seek a free advertisement by promptly endorsing the views of his bigoted confrere in an open letter to the editor of the *Eclipse*. The latter remarked editorially that to the theagreging public that the Rev. Mr. Griffin's letter "will doubtless appear very erratic and overdrawn to an extreme degree."

We never should have heard of this terrific onslaught on the stage if *THE MIRROR's* Parsons correspondent had not thought it worth while to call attention to it.

ZOZO STRANDED.

The ZoZo company came to grief in Detroit at the end of their engagement on Feb. 21. It appears that Percy S. Mattox, who was managing the company, had been running behind in salaries from two weeks to three months, and on Sunday, finding that he would be unable to take the company to the next stand, packed his valise, and took the midnight train out of the city. He claimed to the proprietors of the Normandie Hotel, where he was stopping, that he was going East to raise funds, with which to carry the company through.

In consequence, the company is stranded at Detroit, and all are without means to pay hotel bills or fares home. The Queen of the company, Irene Allen, in an interview with a local reporter, expressed herself in a way not complimentary to the missing manager. Miss Allen stated that he owed her thirteen weeks' salary, that she knew it was foolish to continue with the company so long without pay, but Mr. Mattox was full of hope and promises, and she had continued, hoping for better business. Miss Allen also stated that she had to buy her own costumes, as well as to go without her salary. Mr. Mattox's mother visited Detroit while the company were appearing there, and it is said she tried to get her son to quit the business.

Up to the week before last Mr. Mattox paid the hotel bills of the company; but the last week's bills were left unpaid.

"This is the third company that has gone to pieces in Detroit," writes our correspondent from there, "but in every case the causes were poor management or poor companies, and should not lead any one to suppose that Detroit is a theatrical graveyard, as we are not deserving of such a title. Good, first-class attractions are always sure to do a good business here, but it is a first-class place for second-class companies to keep away from, as they will not pay here any more than elsewhere."

GOSSIP OF THE TOWN.

JAMES T. POWERS is investing in Harlem real estate.

WILLIAM FAVERSHAM was one of the exhibitors at last week's Bench Show.

MANAGER SAM T. JACK has given Lilly Clay's company a brand new equipment for the New York engagement at the London Theatre this week. New scenery and handsome costumes make the performance more attractive than ever.

THE INSPECTOR closed season at the People's Theatre on Saturday.

BILLY CARTER, the banjoist, mourns the loss of his twenty-two years-old son, who died last Tuesday morning.

A NEW one-act play, by George Backus, of H. S. Taylor's Aunt Jack company, was presented at Memphis by that organization on last Saturday.

SHIP ABDOY is a great go at the Boston Park Theatre. Every night the house is crowded. Its run bids fair to eclipse that of any comic opera ever presented in Boston. The Mikado excepted. Aldre Cora Reed, Edith Murilla and Frank Blair have made hits, while Messrs. Favor, Allison and Webb have become favorites with Hubites. Fred Miller, the composer, has added several new musical features since the piece was seen at the Standard.

JAMES ALDRICH LIBBY resigned his post as leading tenor of The Little Tycoon company and returned to this city last week. Two many one-night stands and the illness of his wife are the reasons Mr. Libby assigns for his defection.

FRANKLIN FILE recovered a verdict of \$1,100 against Lew Dockstader last week, money paid for rent in advance of Dockstader's Theatre. The license of the house expired after the first week and it was closed.

FAY TEMERSON was taken ill in Chicago last week, retiring from the cast of Miss McGinty on Tuesday.

A VARIETY performer named Tom Leavord died at Dallas, Texas, a few days ago, from injuries received in a row with one Andrew, who runs a variety house at Fort Worth.

CHARLES HOYT and Colonel William E. Smn have become life members of the Actors' Fund.

A HISTORY of the professional career of Emma Abbott, published and edited by Sadie E. Martin, of Minneapolis, Minn., will be issued about April 1. The book will contain incidents in Miss Abbott's early life, and will correct the falsehoods concerning the poverty and shiftlessness of her family. It will number about 200 pages of reading matter and fourteen photo-engravings of the singer in opera costume. A chapter will be devoted to the history of Miss Abbott's London debut as Marie, in *The Daughter of the Regiment*.

AUGUSTUS PITO's stock company for next season will be made up of excellent actors. He has engaged Nelson Wheatcroft, Joseph Shannon, W. H. Thompson, Minnie Seligman, Ida Vernon, Adeline Stanhope and Julia Stuart. The company will open at the new Fifth Avenue Theatre on Sept. 7.

It is said that the Liliputians will be made a permanent attraction at the Thalia next season.

THERE seems to be some doubt whether E. E. Rice left town in broad daylight or in the silent watches of the night. At all events, he can be found before long at his new address in the antipodes.

DAVIS AND KEGGIE's successful fun-maker, The Hustler, is the attraction at the Boston Theatre this week. Next week it will be seen at the Walnut, Philadelphia, after which another New England trip will be made. The piece has done a very large business in that section.

FLORENCE ARNOLD-ANDREWS writes from Chicago that she has received additional proofs that her late husband, Charles L. Andrews, did not commit suicide. The Sisters of Mercy, who cared for him during his fatal illness, say that Mr. Andrews took chloroform to produce sleep, as he was suffering greatly. "He was so gentle and patient," say the Sisters, "that we all learned to love him in the three days he was with us." Mrs. Andrews adds that although the Elks took charge of the funeral arrangements, the remains will be interred in her private lot in the Spring.

THE opera house at Mt. Vernon, Ohio, will be remodeled, next Summer, by L. G. Hunt and Harry M. Green, who have taken a new lease of the building.

MARCH 30 is the date set by Manager French for the production of *Betrothed* (Alphonse Daudet's *L'Obstacle*), at the Garden Theatre. Among those engaged are Agnes Booth, Isabel Evesson, Minnie Radcliffe, J. H. Gilmour, Frazer Coulter and F. F. Mackay.

FELIZARDA MURPHY is another dramatist to make the French Revolution the basis of a play. He has christened it *La Marsaillaise*. Mr. Murphy's 1892 melodrama, *Shamrock and Rose*, will be presented in Boston on St. Patrick's Day, for the benefit of the Irish famine fund. The author is at present a member of Margaret Mather's company.

THE DRAMATIC MIRROR now has regular representatives in several of the foreign theatrical centres, and it is the intention to extend the list until every important point is covered. Everything of dramatic interest in London, Paris, Rome, Munich, Amsterdam, Melbourne, Sydney, and Kingston, Jamaica, will be reported by our alert correspondents.

R. E. JOHNSTON and wife left this city last week for Southern California, a month ahead of the Ovide Musin Concert company, of which he is the manager.

MARK MURPHY'S Spring season in O'Dowd's Neighbors will cover twelve weeks, and possibly a longer term. The company will be seen in this city before long, an engagement for two weeks, with the privilege of a run, having already been secured at one of the metropolitan theatres.

THE DRAMA IN ITALY.

Rome, Feb. 10, 1901.
I am going to give you what is called in French a *synopsis*. I am going to tell you the plot of the *Dame de Chailant*, which Giacosa, the author of the *Comedie de Chess*, has written for Sarah Bernhardt.

Italian dramatists, by-the-by, are beginning to make a name on the modern European stage. Giacosa, Cavallotti, Marco Praga, Montecorbelli, and others, are having their works produced in France, Germany, England and America. In Germany especially they receive great attention and also high fees.

To return to the *Dame de Chailant*, however. It burst upon Giacosa the first time he saw, heard and felt the fascinating charms of the enchantress, Sarah Bernhardt. This was in Milan. The moment he was inspired to write this play to which he was encouraged by Sarah Bernhardt herself, Giacosa set aside all other work and as soon as he had sketched out his plot he sent it to Paris to submit to the great artist who at once saw in Bianca a part suited to her in every sense of the word. Giacosa, from that moment, never rested till he had completed the work.

At times he would read parts of it to friends, also to dramatic authors, and they honestly expressed their fervid admiration of the work. The third and fourth acts, however, were difficult rocks for him to overcome, and he wrote them over and over again. At last, he seems to have satisfied himself, and also Sarah Bernhardt, for she is delighted with the play, from beginning to end.

The plot, to be truthful, rather dismays Giacosa's friends and admirers, who know him only as the author of the *Comedie de Chess*, *Leve's Triumph*, and other plays of the same kind. The *Dame de Chailant*, also, had already inspired more than one Italian dramatic writer.

One of the tragic lies on this subject has been performed, but there are some which have never seen the light of day, though, perhaps, they may now be performed, if but as competition with Giacosa's work.

The *Dame de Chailant* is quite out of the general beat of Giacosa's plays, which are mostly in medieval dress. It is entirely modern. Not only on the other hand, it is a tragedy, and even within the scope of a tragedy, it is a psychological problem, and nothing more, and under this aspect alone with Bianca di Chailant interest those who follow her fortunes or misfortunes.

Bianca di Chailant has a lover, Ardizzone, who insists on her. To revenge this insult, she gives herself to a man on condition that he will kill Ardizzone. But, after possessing her, Ardizzone refuses to be her avenger, and insults her in his turn. She then returns to Ardizzone, using every art to reduce him to her obedience, in order that he may revenge her of Ardizzone. But a heartless boy, Don Pedro di Cardenas, kills Ardizzone out of love for Bianca and Bianca himself by loving him so passionately that she prefers death with him to life without him.

The first act passes at a fair, near Pavia; the second, in Bianca's room; the third, represents a ball in Crivellio's house; and the fourth, a room in Bianca's house in Milan. In the last act, there is a banquet scene, and a yard in the justice hall with the executioner, etc.

Bianca's part is tragic from first to last. It stands out in relief from all the others. Whether it will take with the public is more than we can say at present. We shall soon know, though, for Eleonora these is going to play it soon in Italy. Here, no doubt, it will be a success, for Giacosa is a host with the Italian public, and the *Dame* is a favorite wherever she goes.

I doubt, however, whether the piece would be a success in English. Though, to be sure, the most extraordinary subjects are successes now-a-days, which once upon a time, would never have been allowed on an English-speaking stage. So, maybe, the *Dame de Chailant* may find its devotees in America, as here. *Edwards*.

The *Merry Wives of Windsor* has been retranslated for the Italian stage. Verdi's opera of Falstaff has brought this comedy quite to the fore in Italy. Novelli has decided to perform it in Rome, taking the part of Falstaff. But, will the fun be understood here? Again I say. *Non credetevi*.

The *End of Sodom*, by Sudermann, has been given at Turin. It has not been a pronounced success. It treats of all the vices known to modern society, and is a dissertation on sin and punishment. It takes its title from a picture, the work of the hero, a painter, who is also an example of every modern vice, and dies a horribly of paralysis of the heart. Altogether, the play is said to be too long, the dialogue too philosophical and monotonously wordy to please an ordinary theatrical audience.

The Duke of Andria Carafa has also brought out in Naples a play that is well spoken of. It is called *Manrico*.

This is its plot: Manrico loves his friend's wife, and she loves him. But they are honorable, and separate before dishonoring the husband. The wife dies of a broken heart, and the husband, knowing the reason of her death, retires from the world with an infant daughter.

Fifteen years later, Manrico meets this daughter at a watering place and loves her without knowing who she is. This love she reciprocates.

When he learns who she is, however, he has to tell her that he once loved her mother.

After again a separation takes place. The play ends with his death. It is a pity that the plot is so unpleasant, because the language is good and many of the scenes effective.

My next bit of news is a big one, namely, Salvini's assumption of Lugo to Magari's *Orsino*, with Pia Maria as Desdemona.

Salvini has long wished to play the character of Lugo, which many critics think superior in dramatic effect to Othello.

Alexander Salvini, by-the-by, is considered an excellent Lugo. Now that the father has played it in Florence, the son might try it in America.

Salvini *has* been studied Lugo for years, and yet he hesitated to play it, for fear of not doing it the justice he felt it deserved.

He has given it at last, however, and he has created a deep impression. It was like the creation of a new part. Lugo seemed to be seen for the first time on the Italian stage. He gives the part in its entire, original text, without omitting a word, and in the last scene, which had never before been given in Italy, he made the whole house thrill with fear.

In this scene, Lugo, dying, renounces in Othello's death. It is often omitted on the English stage perhaps, because so few actors are equal to it.

Sordani's concourses for new operas which brought to light and fame, the composer Mascagni, has now brought to light and fame, another young composer, De Lorenzi Fabio, whose *Fire Worshippers* has just been given at Venice with extraordinary success.

A couple of years ago he wrote an opera on *Manomet*, but he could never get it produced. Thanks to his success in the *Fire Worshippers*, however, his *Manomet* will now find a manager willing to bring it out.

The *Fire Worshippers* is, like Mascagni's *Cavallotti Rusticana*, in one act only.

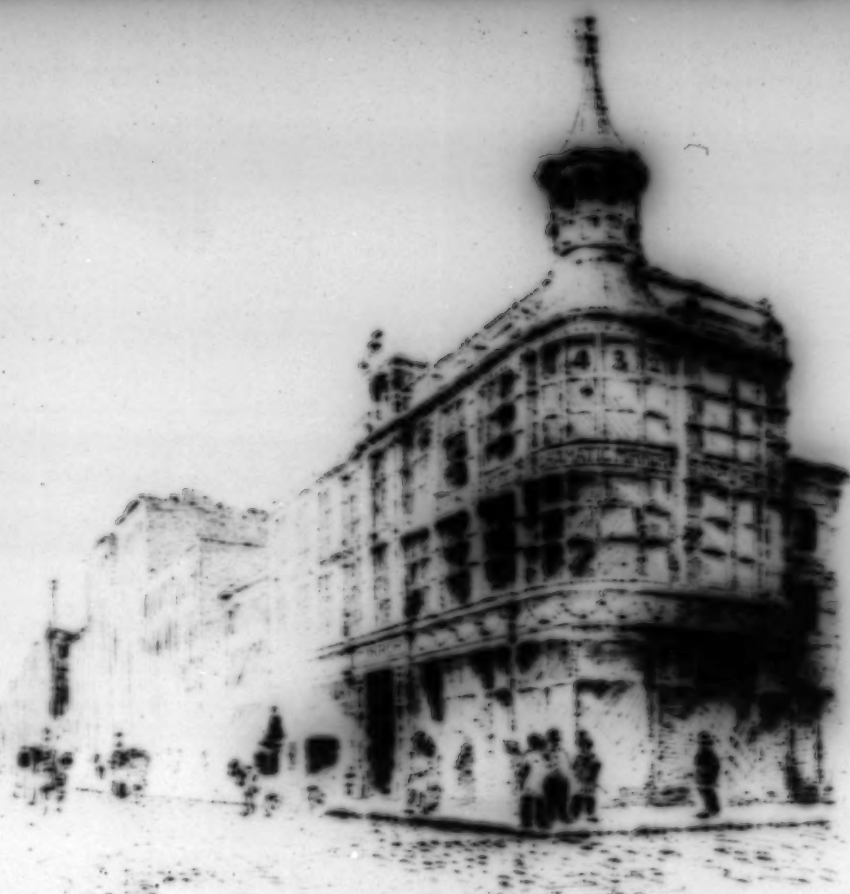
Miss Swisher, the new American prima donna, has made another sensation in Donizetti's *Regina di Saba*, which shows that she is not a one-part singer as so many others are.

The American pianist, Florence Menk Neve, has also made a sensation by her interpretations of Chopin and Liszt's works, and of two of her own compositions.

An Italian officer has composed music for the *Lancers*, taken from all the military calls, bugles, and used in the Italian army. The idea is original, and the music quite stirring.

Other countries might do the same. *W. J. P. R.*

Realism in Paris. In the *revue* at the Eldorado there is a part where a gentleman, seated in the dress circle of the theatre, fires a revolver at one of the orchestra. A few days ago a lady in the audience took this piece of fooling seriously and fainted. The various part of the affair was that the audience thought the fainting lady had been especially arranged also, and everybody seemed to enjoy her fainting.



THE NEW DRAMATIC MIRROR OFFICES.

ON OR ABOUT MARCH 14 THE

DRAMATIC MIRROR

WILL OCCUPY

Its New and Spacious Offices, Now Being Decorated and Furnished,

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THE FOLLOWING MAP SHOWS THE LOCATION:



THE METROPOLITAN THEATRICAL CENTRE.

FOREIGN FOOTLIGHT FLASHES.

At last there is some probability of a London Theatre-Libre being fairly started. Jack T. Green, a prominent figure in the London theatrical world, announces the formation of a group of actors under his direction who will adopt the title of the Independent Theatre. The first performance will take place on March 7 at the Athenaeum, and the play will be *Isen's Ghosts*. The cast will include Edith Kemshead, Mrs. Wright, Leonard Gifford, Frank Linde and Basil Monk. Success to Mr. Green's courageous venture.

Ralph Lumley has written a new farce in three acts, entitled *The Voyage*, for John Wood's Theatre. When produced, it will be preceded by *Spring Leaves*, a one-act comedy, by J. T. Grein and C. W. Jarvis.

Mary Eastlake's new play, *The Yorkshire Lass*, is chronicled as a great success.

Harry Bam's play, *Diamond Dene*, is in rehearsal at the London Vaudeville.

The run of *A Pair of Spectacles* at the London Garrick is nearing its end. It will be replaced very shortly by Pinero's new play, *Lady Bountiful*.

There is a regular *Ibsen* revival just now in London. Wilson Barrett is arranging for a production of *The Pillars of Society*, the Independent Players are going to do *When We Dead Awaken*, Mrs. Langtry thought of presenting *Hedda Gabler*, and changed her mind. Rosmerholm was done recently at a Vaudeville matinee, and lastly, at a recent meeting of the Playgoers' Club, Mr. Aveling made *Ghosts* the programme of the evening.

Alfred C. Calmour, the English dramatist, is a staunch adherent of the trial matinee system. In the course of a recent interview he said: "There is no other way of gaining a hearing except through the channels of a matinee. Mr. Sydney Grundy is an advocate of the system, he has made some of his successes by it, and has been enabled to produce many plays which have some striking originality, but with which a manager would not dare to speculate for a lengthy run. If the play succeed at a matinee, before the author leaves the theatre he will probably have offers made to him by managers of agents who have been in front for London, the provinces, and America, and I have known an author who has had *25,000* offered to him for the provincial rights before the curtain had fallen on hour—long before the press notices had appeared."

Wilson Barrett's noble endeavor to lower the prices for seats in London theatres has not proved successful. Ergo, he has raised the price of the stalls at the New Olympic to the classic half-guinea.

The *Dancing Girl* is an unqualified success in London. The critics as well as the public seem to be of one opinion, to the effect that this is Henry Arthur Jones' best play.

Haddon Chambers' *Idler* has been read to the members of the London Avenue Theatre company by George Alexander. It was received with general favor, and the piece will be put in rehearsal at once.

The English *Idler*, the Irish drama by George R. Sims and Robert Buchanan, now running at the London Adelphi, is nearing its two-hundredth night.

Mr. Lee has floated a stock company in London, of which he is named director. It is styled the Lee Theatrical Company, Limited, with a capital of *£5000* in *£50* shares. The director is Mr. H. Lee, Subscribers, Thomas Fielders, William B. Eaton and J. A. Radcliffe. Monte Cristo was produced under the auspices of this company, it is said.

Shelley's *Cenci* has been translated into French and was produced a few weeks ago by one of Antoine's Theatre-Libre emulators.

Galvani gives a list of those French plays interdicted by the French Government, after or on the eve of the first performance. *Marion Desormes*, under Charles N., *Le Roi s'Amuse*, under Louis-Philippe. After Victor Hugo's two dramas, *Louis-Philippe* interdicted *Antony*, by Alexandre Dumas; *Ango*, by Felix Pyat; *Il Etait un Roi et une Reine*, by Gollan; and *Vautrin*, by Balzac. The Empire suppressed *Le Faiseur de Rois*, which M. Auguste Vacquerie gave at the Odéon thirty years later under the name of *Formosa*. Before this the Empire had suppressed: *Souvent Homme Libre*, *Le Chevalier de Maison Rouge*, the *Quatre Sergents de la Rochelle*, and *Le Chiffonier de Paris*; then Paris, by Paul Meurice. It was explained that if M. Meurice would make certain alterations propitious to the Empire the censorship would be withdrawn. M. Meurice refused, and the director of the Porte Saint-Martin himself made the necessary alterations. This enraged M. Meurice, who refused to allow his name to be printed on the bills announcing the performance. During later years *Georgine Huard*, by Alphonse de Lamartine, at the Vaudeville, and *L'Officier Bleu*, at the Gymnase, have been suppressed.

Clement Scott is not inclined, after all, to let the Sydney Grundy attack remain unchallenged. In a private letter to a friend he says: "Directly my back is turned, the instant I have left home, the moment I am resting under advice, after a serious trouble, the genial and courteous Mr. Grundy commences his attack. He knows I am out of England, away from my desk, from my papers, from my correspondence, without my weapons of defence, and this is the moment he selects this chivalrous Grundy to pour execration on the head of the man that he has belabored with abuse and belabored with praise. He knows that out here I cannot produce or quote the memorable article he wrote on one Clement Scott, in the columns of the *Dramatic Review*, when this 'curse of the contemporary stage' had honestly praised the literature of his *Clit*. He knows that I cannot place my hands on the letter he has addressed to me, which will probably contradict every charge in his intemperate indictment."

The last number of the *London Theatre* contained a long reply by Mr. Scott, under the heading of "A Bull in a China Shop."

Appropos of the dead-head nuisance a foreign exchange says: "Nowhere, I imagine, is the trouble so great as at the Comedie Francaise in Paris. The rules of that establishment allow every *acteur* taking a full share in the profits to a private box. In this way twenty-five boxes were occupied on Saturday last, when Sardou's *Thermidor* was produced. In addition to the private box, every *acteur* playing in a new piece is entitled to two orchestra stalls and two balcony stalls. So, when the press service is also taken into account, there can be little space left for the general public. In Paris, as in London, the number of newspapers has largely increased during the last few years, but, instead of the single stall sent here for the critic's use, in Paris quite a host of theatrical writers on each paper get admissions. At the *Figaro*, for instance, there are two writers besides the critic, and they invariably have two stalls each, besides a grand-tier box, which is sent for the editor's personal use."

Pinero's new play, now in active rehearsal at the London Garrick, is said to be a kind of protest against the violent order of drama, and it will be found to differ in style and character from anything he has previously written. There are no "witticisms"—conventionally so-called—but the play tells its simple story chiefly by means of dialogue and characterization, thus laying the obligation of really intelligent acting upon the interpreters.

The *London Theatre* is responsible for the statement that Augustus Harris has purchased the Adelphi Theatre. *W. J. P. R.*

WILLARD CHATS.

"Come in!" said a strong English voice as a representative of *The Mirror* knocked at a door in the San Carlo Apartment House. The owner of the voice was E. S. Willard.

"I feel a little tired this morning," said Mr. Willard, "perhaps having been two men-at-arms last night in the play is the cause."

"You find the dual role a strain?" asked the reporter.

"Not more so than my parts in other plays. Any actor who concentrates his energies on the character he is playing must necessarily feel tired after the performance is over. Not only his hands, limbs and face are active, but his mind and nerves are strained constantly for three hours."

"Many actors work both on and off the stage much harder than is supposed. They may act quietly, but the nervous strain to obtain control over the audience—the attainment of which is shown by the intense stillness all over the house—compels them to exert themselves mentally to a remarkable degree. The true actor is, in a way, a mesmerist. He must, by sheer force of will power, sway his audience. He must play on their nerve strings as delicately as though they were a violin and he the bow."

"Then, do you consider that actors are born or are made?"

"Like poets, actors are born. You can never make an actor. You may foster his native talent, teach him to make the best use of his gifts, and explain to him the technique of the stage, but transcendent acting is due to an inborn perception that is not connected with a school of acting, or even a stage-manager."

"Do you think that the actor can, in keeping with his art, lose himself in his character?"

"No, the moment he forgets himself he is apt to forget his lines and his business. He must keep control of himself in order to guide the part he plays to fit the action to the word and to act naturally. But this self-control should not be visible to his audience; he should keep them *totally absorbed* in the character he is playing. I hold that an actor can sink his individuality without any assistance from 'make up.' Let him thoroughly grasp the bent of the mind of the character he is representing, and the thoughts of that individual will be reflected in the actor's face, and entirely alter its usual appearance."

"One of the greatest obstacles to the sinking or hiding of the actor's personality," continued Mr. Willard, "is what is called 'stage fright,' which to me is a very curious thing. Many actors on the first night of a play say that they are paralyzed with nervousness. Now, there is, in my opinion, no excuse whatever for this. Just as the first duty of an actor is to 'act'—that is, to be some one other than himself—his second duty is to get rid of the idea that there is any necessity for nervousness on the occasion of the first or any performance of a play."

"A man may be anxious and excited, more than unusually interested, on a first night without danger; but if he is nervous, it is impossible for him to convey thoroughly to the audience his own conception of the author's creation. If he has mastered his art by years of study and practice; if he has formed a distinct conception of the part his author has created, and tamed the words well in his mind, where is the necessity, or even the excuse, for nervousness?"

"Would a surgeon who had made a careful study of his profession and fully mastered its details, approach the operating room with teeth chattering and hands trembling with nervous excitement? If he did, his patient would have a very bad time of it, and I very much fear that the doctor's reputation would hardly outlive that particular operation."

"The conditions are different, you say? Surely, every man professing an art should take into consideration all the conditions under which he is to practice that art; and when an actor steps upon the stage on the first night of a play he should be as calm and collected as if it were the hundredth performance."

"Why not? He comes before friends, before people who have the true interests of the drama at heart. As a rule he has the most brilliant audience that he will play before during the entire run of the piece—an audience eager for the success of the dramatist and his representatives."

"Under these conditions—granted that he has studied his art carefully and has no uncertainty as to his words and their meaning, he should, I think, be perfectly at his ease, even though he may be doubtful as to the results of the evening's work."

"What do you consider to be the best training school for the embryo actor?" asked *The Mirror* man.

"Five or six years' nightly observation from the front of the theatre of the best actors in the best plays. Then let him attempt to get an engagement, beginning at the bottom of the theatrical ladder, of course."

"What effect," Mr. Willard was asked, "has the disappearance of the stock company system had upon the English actors and the English stage?"

"We find the abolition of the old stock company in England a very great loss to us," was the prompt reply. "The young actor no longer has the benefit of that excellent training that was available to him when, for instance, I was making my earliest attempts on the stage. I was just in time to get the advantage of the last seven years of the provincial stock company system. Traveling companies were then few. I secured a tremendous amount of experience of various kinds, having one night to play a boy like *Idly* in *The Bachelor of Arts*, and the next evening to appear, perhaps, as M. Deschappelles, the serious father, in *The Lady of Lyons*, or Blenkinsop, the comic valet, in *An Unequal Match*."

"It was, of course, difficult to play all parts equally well, and I don't pretend for a moment that I did; but the constant endeavor to obliterate one's self, so to speak, was of

unquestionable value to any one having the good fortune to experience it."

"Such a condition of affairs as that also existed in London once on a time, until there arose certain authors, who, not recognizing the fact that the first duty of the actor is to act, or, perhaps—though I should be sorry to think that this is the true explanation—being unable to discover actors who could make themselves 'fit into' parts, determined to write plays in which the parts should be 'fitted upon' certain actors."

"Thus it came to pass that eventually when an author had written a character with a hump, all London, and sometimes all England, was searched until an actor possessing that defect was found, the idea that any man could act sufficiently well to simulate this deformity being pushed aside by the modern playwright."

"This is, of course, a slight exaggeration of the real state of the case; but although things were scarcely carried to that extent, the general idea of fitting actors with parts has, nevertheless, been cited as greatly to the detriment of dramatic art."

"Like most actors who think and who have the good of their profession at heart, Mr. Willard deprecates the pernicious effect which 'long runs' are having on the stage and its plays."

"Long runs," he says, "are dreadful things. They are bad for the actor—very, very bad. The only way I can see to counteract their evil influence is for a number of theatres to devote themselves to giving matinee performances of standard works and works of unknown writers."

"The critics would cooperate with the managers, I am sure, by not being too exacting in the matter of scenery, so long as a three-masted ship was not called a kangaroo, nor probability outraged too much."

"With simple mounting, and a cast as good as the company can provide, and the words of the author properly interpreted, I am sure no just critic would deal harshly with such matinees. They would be of inestimable value, particularly to young actors. I think most managers would be quite willing to allow the younger members, at least, of 'their companies to play at other houses at these matinees, for it is by them that the great benefit would be reaped. To the older and more experienced actors the long run does not work so much harm."

SENT THE WRONG MAN.

E. D. Stair, manager of *A Barrel of Money*, informed our correspondent at San Antonio, Tex., that he had wired Milliken and Cortiss, the dramatic agents of this city, to engage J. P. Carroll and requesting to send his terms. The agents replied that Carroll would join the company on receipt of his railroad ticket and one week's salary in advance.

Mr. Stair sent the amount required, by telegraph, about \$80, but Carroll did not come on. Instead, Milliken and Cortiss sent on an actor named Peyton. Mr. Stair said this was done without his authority and without notifying him, and that the agents even went so far as to sign a contract with Peyton as Stair's representatives.

Mr. Stair further stated that Peyton was unable for the part for which he wanted Carroll, and, therefore, declined to accept him as a substitute, but offered to pay his fare as far as St. Louis from Austin.

At Austin Peyton got an attachment against Mr. Stair. The manager employed a lawyer, signed a cash-replevin bond and left with instructions to his attorney to fight the case to the bitter end.

"I am out some \$80 besides the costs of the proceedings in Austin," said Mr. Stair to our correspondent, "but I suppose I deserved to be taught a lesson for dealing with such people as Milliken and Cortiss."

At the office of Milliken and Cortiss a *Mirror* representative found the head of the firm Col. Milliken, and, after relating Mr. Stair's story, asked for explanations.

"We have done business for Mr. Stair for several years," said the agent, "and it was our firm that sent Mr. Carroll to him originally. Mr. Stair wrote us, as he says, in relation to Mr. Carroll, and we saw that actor. He promised to go if railroad fares and one week's salary were sent him. When it came, Mr. Carroll had another engagement and refused to go."

"That was no fault of ours, as you can understand. We had had business with Mr. Stair, and found him a business man, and presumed that he wrote for a man because he wanted one. He wrote us that he must have Mr. Carroll there at a certain time. We knew he was going to San Francisco, and supposed he must be in a fix for an actor, and had given the other man two weeks' notice, when we notified him that Mr. Carroll was coming."

"At the time that Mr. Carroll threw up the engagement we could not find the route of Stair's company, and as we were unable to reach him by telegraph, the question whether to send on a man or not was left entirely with us to decide. To oblige Mr. Stair we took a great deal of trouble in the matter, and selected in Mr. Carroll's place an actor whom we knew to be Mr. Carroll's equal—Corse Peyton, an Irish comedian, who has starred with considerable success."

"It is true that we drew up the contract in Mr. Stair's name, but—and we would like to have this distinctly understood—the contract contained a clause signed by Mr. Peyton and agreed to by him, to the effect that if he was found unsatisfactory at rehearsal he was to be dismissed."

"We gave Mr. Peyton his ticket and the week's salary and sent Mr. Stair the receipt for the same. Now, from a letter from Mr. Peyton, we learn that Mr. Stair had quarreled with the comedian who had been playing the part and had been discharged, but when Mr. Peyton arrived, the difficulties had been patched up and the actor re-engaged. Consequently Mr. Peyton was informed that he was not wanted almost the

moment he left the train. He was not even given a rehearsal, and naturally enough he asked for his two weeks' salary, which he was entitled to and which he got. Mr. Stair blames us for something for which he is alone to blame. We were acting in his interest all the time."

WAS SHYLOCK TYPICAL?

In a letter to the *Chicago Inter-Ocean* of Feb. 15, William Chrystie Miller takes exception to a lecture by Rabbi Stolz, entitled "Was Shylock a Typical Jew?"

Mr. Miller maintains that an analysis of Shakespeare's *Merchant of Venice* will reveal the fact that on one point the worthy Rabbi is entirely wrong—his statement that the plot of the play is "based on an actual occurrence." This occurrence, according to Mr. Miller, was first related by the unreliable historian Gregorio Leti in 1669. Just fifty-one years after the death of Shakespeare. In Leti's account the Christian was to wield the knife against the Jew, and when the latter lost the wager of a pound of flesh against a thousand sesterli the matter is said to have been referred to Pope Sixtus for settlement, who sent both to prison for making such a wager, and subsequently released them on payment of 2,000 sesterli each.

Mr. Miller emphatically denies that Shakespeare reversed the characters, as he took the plot of *The Merchant of Venice* from a collection of tales written by Giovanni Fiorentino, a renowned novelist, who flourished at Florence in 1378.

MR. PITOU'S PLANS.

"I have just signed a contract with H. C. Miner," said Augustus Pitou to a *Mirror* reporter. "It is to the effect that the stock company which I am organizing shall have the first date at the New Fifth Avenue Theatre. The opening of the house will be Sept. 7, 1901, and by that time I shall have my company thoroughly prepared for a first night."

The actors engaged include, Nelson Wheatcroft, W. H. Thompson, Joseph Shannon, George W. Leslie, Minnie Seligman, Grace Henderson, Ida Vernon, Adelaide Standhope and Jane Stuart. Negotiations are pending with other people.

"One of four new plays will be the first production. I do not care to mention the titles or the authors yet. I have eight weeks at the Fifth Avenue Theatre and I shall probably stage two or three of the pieces then. The company will play long engagements in the principal cities. They will go to the Hollis Street in Boston, Hooley's in Chicago, the Park in Philadelphia, the National in Washington, etc. In the Spring of '02 they will return to the Fifth Avenue for from four to six weeks."

"I look upon the organization as a traveling stock company. It is my intention to have it play in the same theatres each season. I think that most of the plays will be modern, though I have one costume piece of which I think highly."

NOT A "WAR PLAY."

Love and War, which will be produced at the Garden Theatre, on Monday next, is an adaptation by C. Haddon Chambers of Paul Chilton's *Devant l'Ennemi*. It ran for two hundred nights at the Ambigu Theatre, Paris, and was described by Francisque Sarcey as "a pure and beautiful play in which I have much faith."

Love and War is not a "war play." It is described as a romantic drama, of strong human and domestic interest with a vivid battle tableau, which will be an exact reproduction of De Nerville's famous picture of the fight across the railroad track.

The actors engaged for the cast include Arthur Dacre, James Wallis, Palmer Colledge, Amy Roselle and Mrs. Berlan-Gibbs. It is booked for three weeks at the Garden. It will subsequently be sent on tour.

SMOOTH SAILING.

The young composer of *Ship Ahoy*, Fred. Miller, returned to New York a few days ago, to attend the rehearsals of the new company that will present the successful piece at the Union Square Theatre, on April 14. Mr. Miller is naturally elated by the hit his work has made in Boston, but his head has now precisely the same diameter and circumference that it had before he found a place among the inhabitants of Easy Street.

"The engagement at the Boston Park has been extended indefinitely—the track having been cleared of other attractions. I think we will remain in possession until June."

"The piece has been much improved since it was heard at the Standard. I have written six new numbers, including a quartette and a uniform song. It goes magnificently now, and the company couldn't be better."

"I think that the reason why the New York musical critics gave *Ship Ahoy* such a 'roast' was primarily because of a general misconception of the piece. The programme erroneously announced it as 'an American comic opera,' and so they took it altogether too seriously. It is a farcical opera—a new departure in musical work, and something that I am inclined to believe originated in my own brain. It bears the same relation to comic opera that the farcical-comedy bears to comedy. It has no recitative passages. My endeavor was to strike out in a new direction, and avoid the conventional forms. I did not write *Ship Ahoy* to gratify the critics, but to amuse the public. In that I have succeeded."

The Union Square production will be elaborate. Homer Emens and other first-rate artists are painting the scenery, and a fine cast has been secured. Mr. Hill expects the run to cover the whole Summer."

Mr. Miller is at work on another farcical opera entitled *The Golden Wedding*, the libretto of which has also been written by Gratton Donnelly.

OPEN TIME.

The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY, N. Y.—Jacobs' Opera House, March 5, 23, 24, 25 April 6, 7, 8, 23, 24, 25, 30, May 2, 3, 4, 5, 6, 18, 19, 20, 25.

BUFFALO, N. Y.—Corinne Lyceum, May 4, 25, and after.

BUFFALO—Jacobs' Theatre (Court Street), June 8, 15.

CLEVELAND—Jacobs' Theatre, June 8, 15, and 22.

CHICAGO—Litt's Standard Theatre, March 8, April 5, May 10, 17, 24, and 31.

CHICAGO—Jacobs' Alhambra, April 26, May 3, 31, June 7, 14 and 21.

CHICAGO—Jacobs' Theatre (Clark Street), April 26, June 7, 14, and 21.

CHICAGO—Jacobs' Academy, June 14, 21, 28.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

HOBOKEN, N. J.—Jacobs' Theatre, April 27, 28, 29, May 11, 12, 13, 25, 26, 27, 28, 29, 30, June 1.

HONESDALE, PA.—Honesdale Opera House, Open Time.

LEWISTON, ME.—Music Hall, week March 30, April 13-20.

MONTREAL—Jacobs and Sparrow's Theatre, June 22.

MILWAUKEE, WIS.—Litt's Bijou Opera House, March 22, April 5, May 10, 24, and 31.

NEW YORK—Jacobs' Theatre, June 22.

NEWARK, N. J.—Jacobs' Theatre, May 4, 5, 6, 12, 13, 14, 15, 16, and weeks 18, June 1.

PATERSON, N. J.—Jacobs' Opera House, May 14, 15, 16, 25, 26, 27, 28, 29, June 1.

ROCHESTER, N. Y.—Jacobs' Academy, June 8, 15.

ROANOKE, VA.—Opera House, March 30.

SYRACUSE, N. Y.—Jacobs' Opera House, April 20, 21, 22, 27, 28, 29, 30, May 1, 2, June 1.

UTICA, N. Y.—Jacobs' Opera House, March 19, 21, 25, 26, 27, 28, 31, April 1, 4, 7, 8, 10, 11, 14 and 15.

ST. PAUL, MINN.—Litt's Grand Opera House, March 8, 15 and 29.

TORONTO—Jacobs and Sparrow's Opera House, June 8.

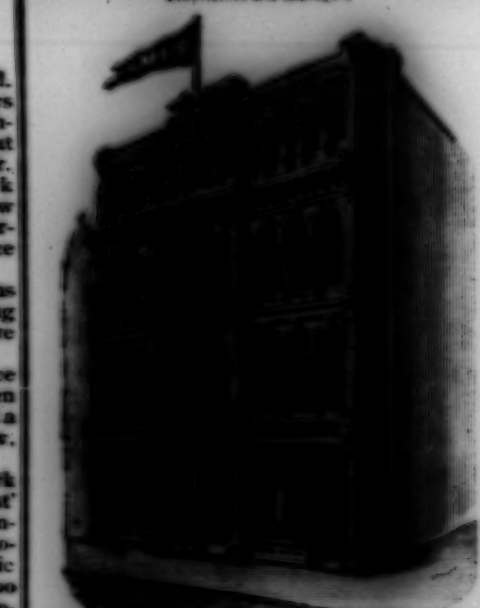
UTICA, N. Y.—Jacobs' Opera House, March 2, 3, 4, 7, 8, 11, 12, 13, 14, 19, 20, 21, 22, 25, 26, 27, 28, 30, 31.

HARRIS' NEW THEATRE

LOUISVILLE.

Mrs. P. HARRIS, R. L. BRITTON, T. F. DEAN.

Proprietors and Managers.



See in columns on right side of the programme for full details.

MONDAY, APRIL 6.

with

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NEW TEMPLE THEATRE, OWENSBORO, KY.

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IN OTHER CITIES.

CINCINNATI.
At the Pike Richard Mansfield made a decided success both pecuniarily and artistically in his second week of Feb. 22nd with the exception of matinee performance when Prince Karl was presented. The clever work of that excellent comedian, W. J. Ferguson, in the role of Mortimer, Beau Brummel's valet, was especially noteworthy and D. H. Haines, Beatrice Cameron, Ethel Sprague and Miss Brumme came in for deserved notice. Prof. George R. Cromwell will begin a series of illustrated lectures March 8, his subject for the opening lecture being "Italy." M. H. Curtis and Annie Ward Tiffany in The Step-Daughter 2-2.

A very agreeable entertainment was presented at the Grand during the week ending 22nd by The Lilliputians, the programme for the engagement being The Pupil in Magic. The leading artists were Frank Albert, a veritable comedian, Misses Minchen, H. and Selma Gerson. The company was an excellent one throughout and the manner of the play's mounting was in entire keeping with the efficiency of the cast. The matinee attendance was especially large. Neil Burgess in The County Fair 2-2. Fannie Davenport in Cleopatra 2-2.

Manager Fennessy found Money Mad a very attractive card during the week of 22-23 at Beck's, the attendance during the engagement being extremely large. The features of the week were Charles H. Handford's John Murray, Jr. and Kate Tonary's Grace Adams. The scenic effects were superb, the setting of the final act capturing the audience nightly. Agnes Huntington in Paul Jones 2-2. Florence comb 2-2. Shenandoah 2-2.

Held by the Enemy filled out a most successful week at Havlin's 2-2. The leading roles were satisfactorily assumed by John Marshall, Ethel Friend, J. J. Farrell, Edith Chapman and Jacques Martin. The piece was satisfactorily staged. The Night Alarm 2-2. Little Eve's 2-2.

Not to be outdone by his brother Manager Havlin, George Baker of Harris favored his patrons with a season of war drama in the shape of The Blue and the Gray during week ending Feb. 22, and judging by the business of the week, found the venture entirely satisfactory. The old time minstrel, Milt Barton, appeared as a change as Uncle Josh, and his efforts in the comedy line were ably seconded by Lottie Williams as Della Snow. The Runaway Wife 2-2. Two Johns 2-2.

The Whalien and Martell Specialty co. closed a profitable return engagement at the People's 2-2. The leading features of the programme were Mack and Louie's sketch, Martell's acrobatic specialties and Emerson and Cooke in a very attractive black-face act. Sheridan and Flynn Specialty co. 2-2.

Manager J. E. Fennessy, of Heck's, is confined to his residence, suffering from a return attack of la grippe.

The manager of the Money Mad comb, John Collins, was, in the olden days, stage manager of the Grand Opera House, under Col. Miles.

Manager Ballenberg has adopted a rule whereby the curtain at the Pike is promptly raised at 8 o'clock, and the dilatory theatregoer who enters at 10 or 12, will find himself barred from his seat until the close of the first act. Mr. Ballenberg's example in this respect will, in all likelihood, be followed by his brother managers.

Granville Wiswall, one of the stage assistants at the Pike, and a brother of Treasurer Lew Wiswall, of the Grand, was seriously injured after noon of 21st while engaged at work on the stage, at the close of the matinee performance, by the sudden drop of the curtain. He was removed to his home, but his condition, then critical, has since considerably improved.

Manager Miles, of the Grand, was thrown from his horse on 21st, while en route to his home at Pleasant Ridge, but escaped with no more serious result than an injured foot.

ST. LOUIS.
Agnes Huntington was greeted with large and fashionable audiences at the Grand Opera House during week of Feb. 22-23. She appeared in Paul Jones, an opera full of bright and pretty music. Miss Huntington as Paul Jones made a pronounced hit. She has surrounded herself with a capable co. and the pretty opera was magnificently staged. Frank Daniels in Little Puck week of 2-2.

James O'Neill presented The Heart at the Olympic Theatre week of 22-23 to big business. Mr. O'Neill was painstaking in his work and his support was excellent. Monte Cristo by request was given at one of the matinees. Pauline Hall Opera co. 2-2.

Hanlon's Summer was presented at Pope's Theatre to crowded houses. As a spectacular production it was very fine. The co. too, is strong and well selected. Held by the Enemy 2-2.

Annie Ward Tiffany did well in her new play, The Step-Daughter, at Havlin's Theatre. Miss Tiffany was at her best in her particular line. The supporting co. throughout was good and the stage settings effective. Money Mad 2-2.

The Hyde Specialty co. did a big business at the Standard Theatre. All the old favorites were well received. Whalien and Martell Vaudeville co. week of 2-2.

St. Louis is to have another new theatre. Manager John Hagan is working in the city Feb. 22-23 on the arrangements. The enterprise is called the Hagan Opera House Co., and articles of incorporation have been filed. The capital stock is \$100,000, and represents 1,000 shares. Manager Ollie Hagan, of Pope's Theatre, owns 500. Manager John H. Hagan, 100. J. R. McEliff, 200 and R. Delano, 100. The lot, on the corner of Tenth and Pine Streets, has been leased for an indefinite number of years, and has a frontage of 135 feet on Pine and 100 feet on Tenth. The present tenants have been notified to vacate, and the work on the building will be pushed as rapidly as possible. The theatre will be called the Hagan, and will play leading cos. only. It will be five stories high, built of pressed brick and stone and handsomely equipped. At the corner of Tenth and Pine Streets a tower 135 feet high will divide the main entrance. It will be supplied with eight arc lights set behind magnifying glasses, and will be visible in all parts of the city. The interior of the theatre will be handsomely finished. The lower floor will seat 750 people, second floor 600, and the third 500. The stage will be, with the exception of the Music Hall, the largest in the city, having an opening of thirty-six feet. The theatre will be under the management of Messrs. Hagan and Hagan, who began the conditional booking of leading cos. some time ago.

The Miss Nichols-Little and Lulu-of St. Louis, are here with the Agnes Huntington co.

One of the prettiest features of Paul Jones was the waltz dance in the second act, danced by Ethel Clifford, Edith Sprague and Lottie Ruggles.

H. J. Paddock, a former St. Louisian, is building a handsome summer theatre in St. Joseph, Mo., and will give summer operas there, with the best cos.

James Lachman, who has charge of the baggage of the Agnes Huntington co., is an old-timer, having been with McCull and Abbey for the past thirteen years.

KANSAS CITY.
The Bostonians opened to a big audience at the Coates Opera House Feb. 23, presenting Robin Hood for the first time here. The opera is deserving of all the praise that has been showered upon it, both music and words being continuously interesting and bright. It opens with gems of melody which were finely interpreted by the efficient cast. The opera is beautifully mounted, the stage pictures being richly colored and artistically arranged. A Texas Steer 2-2.

At the Coates Opera House Cora Tanner in The Refugee opened Feb. 22 to a large and appreciative audience. Her portrayal of Helene was a sweet but sad picture of beauty in distress, and through her many trials and sufferings she carried the closest sympathy of her audience, and was repeatedly recalled. The play was strong and very effective in its emotional climaxes, and the supporting co. good. Hanlon's Summer 2-2.

Over Byron in The Plunger made a hit, playing to crowded houses week of Feb. 22-23 at the Ninth Street Theatre. The play will doubtless prove a money-maker for him. Kate Byron easily sang the honors with her lively young Irish waltz. The rest of the cast was good and the scenic effects all that could be desired. My Jack 2-2.

Eunice Goodrich opened at the Midland Theatre to a good attendance. Her support is fair.

At the Wonderland a strong list of attractions, headed by Le Seize, the water queen, dressed and attended week of Feb. 22-23.

Sid C. France in Marked for Life thrilled the patrons of the Comique week of 22-23.

J. C. Abhill, who has been tenor and director of a church choir here, has joined the Ho, She, Him, Her co.

George W. Floyd was here week of 22-23 announcing the advent of the Bostonians.

E. M. Dasher was in town this week preparing for the coming of A Texas Steer.

E. N. McDowell, agent for Casey's Troubles, and E. E. Schultz, ahead of Ivy Leaf, also dropped in during the week.

SAN FRANCISCO.
Feb. 21, 1921.
Satanella was attractively performed at the Tivoli this week.

Elitch and Schilling's Minstrels gave mediocre performances at the Alcazar. Ole Olsen next.

At the Comforts of Home is drawing largely at the Baldwin. Next week will be third. Islam Temple, the little Masonic lodge of this city, attended in a body on Thursday evening. The party numbered three hundred. This was a compliment to Samuel Edwards, of All the Comforts of Home company, who is a member of Mecca Temple, of New York.

Corinne in Carmen drew excellent houses at the Bush Street Theatre. The Clemenceau Case, with Sveth Johnstone, returns to the Bush on Monday night.

The Powell Street Theatre is dark, the Hess Opera co. having closed there. Mark Thall and Al. Ellinghaus will make some alterations in the house, and reopen it about the middle of March with a capable stock co., headed by George Osbourne.

The Orpheum, Grand and Standard are all dark.

Nafage Dorce continues as Lea in her version of The Clemenceau Case at the Bijou.

Marie Wainwright will open in Twelfth Night, on Monday, at the California.

George Bonifay has successfully recovered to rejoin the Patti Rosa co. next week at Denver.

Tillie Valenza, of the Tivoli co., is ill with pneumonia.

The Press Club's third annual entertainment took place at the Baldwin and was a popular success.

The Corinne co. appeared in an act of Carmen; Samuel Edwards and Robert Graham gave readings; Albert Guille, the tenor, Mark Smith, Frances Guthrie and Thomas H. Perse contributed fine vocal numbers, and the Henry Heyman String Quartette and Katharine Lundberger, discolors chamber music. Henry Miller and Mand Hasham appeared in the comedy 2-2 from Henry V. The Alcazar stock co. gave the second act of The Magistrate.

DETROIT.
The Pauline Hall Opera co. did a good week's business at the Detroit Opera House Feb. 22-23 in Amorita and Ermize. Charles H. Drew as usual did excellent work in both of these operas. The rest of the cast was good, and the scenic effects were superb. Robert Mantell opened 22 to a crowded house in The Corsican Brothers. Mr. Mantell's impersonation of the twin brothers, Fabien and Louis Franchi, was earnest and effective, and he received a number of curtain calls. Mark Price as Chateau Renault and Charles Bonifay as Emile de Lesparre both did good work, and deserve special mention. Jefferson-Florence in The Rivals and The Hair at Law 22-23. Shenandoah week of 2-2.

At the Lyceum, week of 22-23, Money Mad did a fair business. The Bottom of the Sea opened 22 for a week. While the piece has not much to commend it from literary point of view, the plot being somewhat slow and long drawn out, at the same time the stage setting and scenic effects are elaborate and interesting. Eugene O'Rourke, a comedian of considerable ability, is the life of the piece as Barney Doyle. The other members of the cast are good and get all there is out of their respective parts. U. S. Mail 2-2. Lewis Morrison 2-2.

Zozo the Magic Queen did a fair business week of 22-23 at Whittey's Grand Opera House. George C. Staley opened 22 in A Royal Pass. Since this piece was seen here in 1890 it has been considerably changed, the main improvement of which is the introduction of a scene representing a race between two locomotives, and the wrecking of one of them by land slide. Mr. Staley is a conscientious actor, and succeeded in establishing himself on good terms with his audience at once. N. S. Wood week of 2-2. George Kenna, the Siberian traveler, will deliver his lecture on "Vagabond Life in Eastern Europe" at the Detroit Opera House. The sale of seats for the Jefferson-Florence engagement opened with a rush this morning, and it is probable that every seat will be sold for both nights before the doors open the first night.

NEW ORLEANS.
Rice's Evangeline made its reappearance at the Academy of Music Feb. 22 and drew full houses all the week. His make-up was stunning. Evangeline was played very acceptably by Lena Lorraine, an understudy. The original Lora Fishman, James D. Moffit, appeared as before. The rest of the co. is good. Marie Greenwood Opera co. week of 2-2. The Clemenceau Case, with Laura Bigger as Fra, was presented at the Grand Opera House 22-23 to packed houses all the week. Miss Bigger is a painstaking actress, and won favor at every performance. The part of Pierre Clemenceau was ably filled by Charles B. Welles. The rest of the co. is fair. John L. Sullivan and Duncan B. Harrison in Honest Hearts and Winning Hands 2-2.

One of the Bravest was presented at the St. Charles Theatre week of 22-23. The star, Charles McCarthy, is a favorite here, and he drew excellent houses all the week. He is supported by a splendid Golden Trench 2-2.

Frank Mayo in Darry Crockett and Nordeck drew full houses at the Grand week of 22-23.

PITTSBURGH.
At the Grand Opera House for the week ending Feb. 23 the Duff Opera co. presented two operas new to us, viz: The Red Hussar and Dorothy. The co., headed by Marie Tempest, was one of much merit. Richard Mansfield in Beau Brummel 2-2.

Mr. Barnes of New York did a big business at the Bijou. U and I 2-2.

The Brans Monkey had large and well-pleased houses at the Duquesne Theatre week of 22-23. Thacher's Minstrels 2-2.

Williams and Orr's Meteors drew very large houses at the Academy.

Harris' Family Theatre had for its attraction Struck Gas, which did a big business week of 22-23. Lighted Shadows 2-2.

Alto Evans, of the Brass Monkey co., is at home seriously ill. Her part was assumed at an hour's notice by Sadie Kirby with much credit.

Marie Burgess, of this city, closed a successful season with Frank Mayo at New Orleans. She will next here for a few days before leaving for New York.

Nat. Roth, manager of the Duff Opera co., is a genial gentleman.

The flood having subsided, the theatres are high and dry again and the managers have gone to work with renewed energy at advertising.

A. F. Hurtz, manager of Richard Mansfield and lessee of Cleveland Opera House, is in town.

CLEVELAND.
Gus Heege was tendered quite a reception Monday night at the Opera House. A party of twenty of his High School class of '70 presented him with a very fine cane. Besides that he had one of the largest audiences of the season. This is the home of Gus, and he has many friends is shown by the way he has been received. The play made quite a hit. Pa had houses every night. Mr. Heege is well supported. The Old Homestead 2-2.

Faust Up to Date opened at the Lyceum Feb. 23. Good advance sale. My Jack 2-2.

The Dark Secret, the great tank drama, did a large business at Jacobs' 2-2. A few new theatres have been added since last season. Grey and Stephens 2-2.

Sheridan and Flynn presented a very good specialty show at the Star 2-2. Their new songs made quite a hit, especially "The Day Malone Landed." Jim Hoey was received with great applause. The theater did very well. Williams and Orr's Specialty co. 2-2.

Charles Henshaw, of Jacobs', was called East last week on account of the death of his mother. Mr.

Henshaw has the sympathy of a wide circle of friends here.

Martin Heege, of Ramage's Standard Theatre co., was in town Tuesday to see his brother in New Vernon.

James F. Hoey, now with Sheridan and Flynn, and formerly with the Howard Athenaeum Star Specialty co., will probably be engaged for The High Roller co., which goes out next season.

BOSTON.
At the Hollis Street Theatre Mr. and Mrs. Kenial began their fourth and last week before an audience that was even larger than usual. The assignment of plays for the week is thus: The Ironmaster, 2-2, and matinee 2-2. The Queen's Shilling 2-2, and matinee 2-2. It was a Dream and The Money Spinner 2-2, and matinee 2-2.

Minnie Palmer received an enthusiastic welcome at the Tremont in A Mile a Minute, and her work was as heartily appreciated as on her former appearance here. The successful engagement of Annie Pixley concluded with a performance of Kate 2-2.

Sunlight and Shadow received its first performance at the Museum, and repeated the London and New York success. George Wilson plays two totally different parts in the evening, Scroogins in A Cup of Tea and the cripple in Sunlight and Shadow, and although a serious character is a new experience for him, he makes a great hit in the latter part.

A Fort Rebel is repeating at the Globe Theatre the hit which it made at the Grand Opera House during its first week. Lydia Thompson made an emphatic hit in The Dazzler, and large houses were the rule.

The Hustler was well received on its opening night at the Boston. The Howard Athenaeum Specialty co. filled the large theatre nightly during week of 22-23.

Ship Ahoy continues its successful run at the Park. The co. sang a number of the more popular of the selections into a phonograph and these are now repeated daily by an instrument placed in the lobby of the theatre.

Lost in New York is the bill at the Grand Opera House. George Wilson's Minstrels did a large business 22-23. The co. made a quick change opening the Press Club benefit at the Globe and then being carried with their scenery and costumes to the Grand Opera House in time for their regular matinee.

Weber and Field's New Novelty co. is the attraction at the Howard Athenaeum. Master and Man proved a success in every way week of 22-23.

A Brass Monkey is one of the coming engagements at the Boston.

The Chinese Theatre co., which had been playing in a little hall on Harrison Avenue since Summer, has gone to New York. It is now expected that a return engagement will be played in the Spring.

The benefit of the Actors' Fund will be given at the Boston afternoon of March 23. A long list of attractive performers have volunteered to appear on this occasion.

H. M. Pitt's School of Dramatic Instruction has begun rehearsals on a new play, Nemo, which will receive its first performance at Union Hall, April 2. The piece is said to be of great dramatic strength and entirely new in idea.

The Harvard engagement of Joseph Murphy will be played at the Globe March 12-13.

The Summer at the Museum will be devoted to a special production of comic opera as usual. Preparations for the season are being made now, but what the piece will be has not yet been announced.

Engagements of McKee Rankin in The Cannon and of the Rock's Bad Boy co. have recently been booked at the Grand Opera House.

At noon, 22, a line of messenger boys began forming at the Tremont box-office, to be in readiness for the opening of the sale of seats for the Bernhard season, and the line increased in size so that it soon became a public nuisance. As these were the representatives of speculators, Abbey and Schofield decided to have the seats sold at auction March 4. La Tosca, Camille and Cleopatra are the only pieces to be given.

Mrs. Irving Winslow (Kate Reynolds, formerly of the Muse in stock co.), is giving a series of readings from the early English Dramatists before the English Club of the Harvard Annex.

Charles Leonard Fletcher and members of the Adelphi School of Acting will present Shamrock and Rose at Union Hall March 17 for the benefit of the famine sufferers in Ireland.

BALTIMORE.
The week ending Feb. 22 was an unusually quiet one, and devoid of incidents, though attendance all around was very good.

At Ford's Grand Opera, an adaptation of Tom Taylor's Miner's Will, called A Mile a Minute, with Minnie Palmer as the star, drew well-filled houses. Miss Palmer was warmly welcomed. The piece is highly sensational, and the scenery fair. The Hanlon-Volter-Martinetti comb. 2-2.

The Carleton Opera co. appeared at the Lyceum week 22-23 in Clara Beryl, too good houses, and gave a smooth, enjoyable performance. The co. is quite as strong as any Mr. Carleton has ever had, and the comedy of C. A. Bigelow, the singing of J. R. Murray, and the good work of Alice Vincent, W. H. Fitzgerald and the chorus went far toward making the opera a success. On Saturday night, Queen's Best Handkerchief was given. Lydia Thompson in The Dazzler next.

Bluebird, Jr., enjoyed the usual big week's business at the Academy of Music 2-23. The spectacle is beginning to show signs of wear and tear, particularly in the matter of scenery and costumes. The fun, too, is somewhat archaic. Clara Morris in Olette next.

Cleveland's Magnificent Minstrels packed the Hollis Street Theatre at every performance week ending 22 and gave an attractive programme. Nellie McHenry in Chain Lightning next.

Gus Hill's World of Novelty played a return engagement at the Monumental Theatre and presented an excellent variety bill to big houses. Howard Big Burlesque co. next.

Sue Howard in Nell the Wait closed a week of good business at Front Street Theatre 23. Both play and star found favor with the audience. Daniel Boone next.

At the Cyclorama of Gettysburg 23, a military concert was given by the Great Southern Band. Fannie Bloomfield Zeisler will give a piano-recital at Lehmann's Hall 4.

DENVER.
The Millionaire was not well attended week ending Feb. 23 at the New Broadway. Maybe because the locomotive didn't crash across the stage in its wild flight to Rocky Gorge. Mr. Sully should have looked into the matter and had the necessary adjunct make its appearance, as it might have helped his business. It needs many such climaxes to make The Millionaire a money-maker in Denver. In addition to Mr. Sully's clever work as James O'Brien. The rest of the cast was fairly good. The Two Sisters opened to a very large house 2-2. Mrs. Carter and the Luch Opera co. are the next attractions.

After the first night week ending 23 the patronage of the Little Tivcon at the Taber Grand dropped, though not enough to declass the engagement to a non-success. It kept up pretty well. Mr. Spenser's co. isn't as capable as when he last. Robert Graham's Knickerbocker is a noticeable deduction from the cast. Patti Rosa opened in Imp 23. She will present Margery Duke during the latter part of the week. Bostonians 2-2.

Miss Cooper, daughter of R. G. Cooper, manager of the Republic, is theatrically inclined, and may possibly be seen upon the stage some day. She is doing dramatic work for the Republic.

Daniel Sully's co. will go direct to the City of Mexico, playing a week en route. They will open there on March 30, the engagement being for five weeks.

Sarah Bernhardt's engagement at the Broadway, it is said, will cost the management \$3,000. Prices for the two nights will be 25 and down.

All wasn't smooth sailing for Willard Spenser during the stay of the Tivcon here. First, a fifteen-year-old chorus girl joined the troupe at her home in Kansas City without the consent of a fond father, and was fairly launched upon the sea of comic opera. The adored and fond father got wind of the whereabouts of his stage-struck daughter, and forthwith bled him to Denver. The result was a scene, and the daughter went home. Mr. Spenser wasn't at fault at all, but it caused him some unpleasantness all the same. Then the leading singer, J. A. Libby, who has been the Alvin Barry for a long time,

wanted to go home, and insisted upon leaving. He finished the week here, but whether he left with the co. or for New York I haven't been able to find out.

PHILADELPHIA.
Sardou's version of Antony and Cleopatra was presented at the Broad Street Theatre Feb. 23 before a crowded house with Fanny Davenport as the Egyptian Queen. Melbourne Macdonell was Antony and the other characters of the cast were in the hands of generally competent people. The whole performance was artistic and strong, and the stage presentation including a number of pictures of great beauty was as fine as anything ever seen here. Altogether it was a performance to be remembered. Good houses all week. Same co. week of 2-2.

At the Park Theatre Maude Granger introduced Mrs. Lucy Hooper and Richard Davey's play in herit 23 to a large audience. Miss Granger's acting as Helen, the mad wife, was skillful throughout and her dressing of the character was elaborate. The costume co. was adequate. Business good. The Dazzler 2-2.

A crowded house at the Chestnut Street Opera House 23 greeted the reappearance of William H. Crane and his capable co. in The Senator, which seemed to be as much appreciated as when it was first presented here. The telling bits were as heartily applauded as ever, and the laughter at the frolic situations was just as unrestrained. Mr. Crane was compelled to give thanks before the curtain at the end of the play. Business very large. Same co. 2-2.

The Crystal Supper entered upon its second week at the Chestnut Street Theatre 23. A good-sized house witnessed the performance, and there was a liberal bestowal of appreciation upon the numerous beautiful scenic effects, the picturesque ballets, the topical songs and the happy bits with which the play abounds. Business good. A Midnight Bell 2-2.

Held by the Enemy, one of the best plays dealing with the civil war, opened at the Grand Opera House 23, and drew a good audience. The cast was strong and well balanced, and the scenic effects were brought out in irreproachable style. Business fair. The Crystal Supper 2-2.

At the Arch Street Theatre, Later On was presented 23 to a full house, and the three acts of the play were heartily applauded. Business fair during week. Jim the Farmer 2-2.

Mr. Aunt Bridget, with Monroe and Rice, returned to the National Theatre 23, and as usual, found a crowded house to welcome them. The play was as amusing as ever, and the co. was no less skillful than on previous occasions. This is announced as the farewell engagement of Monroe and Rice as joint stars. Business large. The Stowaway 2-2.

At the Walnut Street Theatre George Thatcher's Minstrels opened 23 to a large audience and did a big business during the week. McKenna's Flirtation 2-2.

Bobby Gaylor in An Irish Arab received a hearty greeting at the People's Theatre 23. Since the last production of this piece in this city it has been reconstructed and improved. Business good. After Dark 2-2.

At Forepanch's Theatre an excellent cast and an uncommonly pretty stage setting were noteworthy features of the revival of Young Mrs. Winthrop 23. The house was crowded and the audience manifested its approval by hearty applause. Business large during the week. Forget-Me-Not 2-2.

Rock and Sock was presented at the Lyceum Theatre 23 and proved a sufficient attraction to fill the house. Business good. City Club Burlesque co. 2-2.

At the South Street Theatre Agnes Wallace-Villa and her co. appeared in The World According to Her. 23. The entire performance was very satisfactory. Business fair.

Dore Davidson and Ramie Austen opened at the Kensington Theatre 23 in Guilty Night Crime for three nights. On Thursday night Honor Lights was put on. Business fair. The Room Maker 2-2.

At the Central Theatre The Night Owls co. did a big business week of Feb. 23. Howard Athenaeum co. 2-2.

The second annual benefit of Philadelphia Lodge, No. 2, Theatrical Mechanics' Association, occurred in the Chestnut Street Opera House Thursday afternoon. Maude Granger appeared with her associates in an act of Inheritance, and there were performances by a number of organizations now filling engagements in this city, including Thatcher's Minstrels, Carncross' Minstrels, the Crystal Supper co., the Held by the Enemy co. and the Night Owls comb.

In the Summer season of grand opera at the Grand Opera House, Manager Kelly promises unusually strong attractions, both in leading artists and in new operas to be produced. He has again made arrangements with Gustav Hirsch, who has engaged a remarkably strong company, including Signor Ibel Puente, for leading baritone solos.

The suit of James I. Armstrong, who, at one time, was the treasurer and advance agent of the Atlanta-Less Eden co., against Michael R. Leavitt, proprietor of that organization, for unpaid salary and money advanced, was yesterday placed upon trial in Judge Reed's court. Armstrong wants \$500 on account of his salary, \$50 which he said he advanced to Topey Venn, a member of the co., and other small sums of money paid out, making in all a total of \$595. Mr. Leavitt claims that his late treasurer, contrary to his orders, allowed the members of the co. to overdraw their salaries, and that he is indebted to Leavitt over \$500. When the court adjourned the case had not been concluded.

CHICAGO.
Francis Wilson, the jolly comedian, who imagines he is a singer, and is therefore wasting his time in comic The Merry Monarch at the Opera House. Large and enthusiastic audiences have attended. Same week of 2-2.

The Soudan has proved a good card, but the big Auditorium has room for all. The death of Tom the wall has been cut out, and he is now adopted by the family of Col. Tenpie. This is an improvement. The war scene and the return of the troops continue to be chief spectacular features. Same week of 2-2.

Fay Templeton was ill for three nights and Tom Hanton took her place satisfactorily in Miss McGinty at Hooley's. The piece is of so slight a calibre that Miss Templeton was not missed. Rosina Vokos 2-2.

Cleveland's Minstrels, with Billy Emerson and Hugue Dougherty drew good sized crowds to the Grand Opera House. The Duff Opera co. in The Red Hussar 2-2.

Evans and Hoey in the everlasting Parlor Match continued to please after eight years' service, a good week at the Columbia. The Lilliputians 2-2.

Joseph Murphy had a prosperous week at the Haymarket in Kerry too. Evans and Hoey were of 2-2.

John A. Stevens in Wife for Wife had no trouble in filling Jacobs' Academy. After Twenty Years 2-2.

Grey and Stephens in Vesper Bells were well received at the Alhambra. Hands Across the Sea 2-2.

The Dempsey Burlesque co. played 23 to crowded houses at the People's. Limited Mail 2-2.

Little Lord Fauntleroy, with Gertrude Homan in the title role, had a good week at Havlin's. A Day's Secret 2-2.

Hands Across the Sea, with its many stirring scenes, found favor at Jacobs' Clark Street Theatre. The Fugitive 2-2.

A Pair of Jacks, a laughable comedy of considerable merit, had a prosperous week at the Windsor. W. B. Curtis in Sam'l of Posen 2-2.

Under the Gaslight drew large and pleased audiences to Litt's Standard. Uncle Tom's Cabin 2-2.

Al Hayman is in town, and in addition to a Summer attraction, The English Rose, which has been put on at the Columbia, has in hand several new plays.

Managers in Chicago are generally converging to the conclusion that light and airy attractions are to preponderate for Summer, and it is understood that at least two more theatres propose to enter lists with Manager Henderson in this class amusement during the ensuing Summer.

JERSEY CITY.
Nellie McHenry in Chain Lightning was attraction at the Academy of Music week of Feb. 23. The piece affords the star an opportunity to display her versatile talents to advantage, and is surrounded by clever people, who contribute to the success of the performance. Business good during the week. Mr. Aunt Bridget week of 2-2.

CORRESPONDENCE.

ALABAMA.

SELMA.—Academy of Music: Thomas Keene presented Othello Feb. 17 to a large and appreciative audience. One of the bravest to good business.

MOBILE.—Opera House: Louis James in Richelieu to a fair house. The Clementine Case, with Miss Barker as Liza, opened Feb. 20 to a very good house, poor business the rest of the engagement. J. C. Stewart and his Jolly Fellows Feb. 23 to a large and well-pleased audience.

ARKANSAS.

HELENA.—Grand Opera House: Little Lord Fauntleroy with Ada Fleming in the title role Feb. 15.

PINE BLUFF.—Opera House: Little Lord Fauntleroy to fair business Feb. 15. Evangeline to a full house 25.

HOT SPRINGS.—Opera House: Sam Jack's Creole Burlesque Feb. 13 to a packed house. Fabio Romanelli 23; slim house. Walter Lawrence, in the leading role, developed some strength. Co. otherwise inferior.

LITTLE ROCK.—Capital Theatre: Such T. Jack's Creole Feb. 20; good business. Aiden Redford's co. in Fabio Romanelli 21; excellent performance to a fair house, owing to Saturday night, the poorest night of the week. Stuart Robson in The Henrietta 24, 25; advance sale good.

CALIFORNIA.

LOS ANGELES.—Grand Opera House: A most satisfactory advance sale is in progress for the full season, which commences in The Sea King week of 25-26, followed by Frederick Warde 27-28, and All the Comforts of Home 29-30. Los Angeles Theatre: William A. Brady's version of The Clementine Case week of 23-24 to large business. A Barrel of Money co. 25-26. Items: George C. Tyler, press agent for the Tivoli co., is in town, trying to straighten out a date snarl. He informed the writer that Manager Weart, of the Los Angeles, signed a contract with the Tivoli co. to play there during the week of March 2, but on coming here, Tyler found two other cos. booked for the same week. Mr. Weart claims to have signed the contract conditionally, and on that point he and Mr. Tyler disagree. Anne Abbott was taken ill in Stockton and was obliged to cancel here. George H. Nicolai, in advance of A Barrel of Money, is in town. Mr. Nicolai is also manager of the Standard at Milwaukee. George B. Murray, with The Sea King co., went North this date. Harry Semon, the Adeline-like representative of The Clementine Case, is in town. Mark Thall has returned with the Alhambra Theatre 28, after a most successful trip over the circuit.

SAN BERNARDINO.—Grand Opera House: The Steen-Wood comb. to fair-sized houses Feb. 16-17. Mrs. Steen's feats of mind-reading and mediumity were very wonderful. Your correspondent was one of a committee of five on the stage who failed to solve the mystery.

SACRAMENTO.—New Metropolitan Theatre: Lotta in Musette and Ina Feb. 15, 16 to good business. The Clementine Case was very good and properly handled, but the co. failed to please. Patti Rosa packed the house in Imp 20. DE REMER Opera House: Daniel Sully in The Millionaire to good business 21.

ASPEN.—Wheeler Opera House: The charming little comedienne, Patti Rosa, played a very large audience Feb. 15 with her comedy drama, Imp. Miss Rosa is established favorite here and so is her supporting co., especially George Boniface, Jr. Kirby's Water Queen was presented 21 to a fair-sized audience. Items: At Leadville, 20, seven members of The Water Queen fainted during one of the acts, and had to be carried from the stage, owing, no doubt, to the altitude of the town. A. H. Isham, stage manager of the co., filled the same position last season with The Twelve Temptations.

CONNECTICUT.

HARTFORD.—Proctor's Opera House: Nellie M. 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, with Grand Lightning, the inclemency of the weather modifying to a great extent the attendance. The Great Metropolitan, with two car-loads of scenery, was well produced to good-sized audiences 22-23. Pearl of Pekin 24; Charity Ball 25, 26. Items: Fred Follett, the efficient and gentlemanly treasurer of Proctor's, was offered the same position with the Lost in New York co., but preferred remaining at his old post. As a lightning manipulator of the past-boards, Mr. Follett has few equals. The item in a recent letter of your New Haven representative that F. J. Campion, of the New Haven Register, would go in advance of Murphy's O'Donoghue's, is entirely erroneous. Mr. Campion has not been connected with the Register since early in the winter, holding an important position on the Hartford Times, and although well posted on theatrical matters, he is too valuable a journalist to be disposed of in advance of Murphy's O'Donoghue's. The publisher of the Opera House programme is soon to launch into journalism as the editor of a weekly periodical. On last Saturday night a fire was discovered in the Opera House cafe, situated immediately beneath the theatre, and a favorite resort of the profession. The blaze was confined to a few burning papers in the cellar, which caused lots of smoke, and were speedily extinguished with a few squirts from a syphon. Addie Kennedy, who made her debut with the Dixey co. the past season, is testing at her home in this city. She has several flattering engagements under consideration.

NEW HAVEN.—Hyperion Theatre: The Boston Symphony Orchestra Feb. 21 attracted a large and delightful audience. Proctor's Opera House: The Garden Theatre success, Dr. Bill, gave four performances, 19-21, to large and appreciative houses. Pearl of Pekin 22. GRAND OPERA HOUSE: Baker's Opera co. finished the last three days of their engagement 19-21. The S. R. O. sign was out nearly every night during the week, and it is no doubt, the banner week of the season. M. and Jack, a burlesque and specialty show, did a good business 23-24. Great Metropolitan 25, 26. Items: The Press Club is now formed and will soon have a benefit. Business has fallen off at the theatre since Lent began. The Elks held a social session 19.

BRIDGEPORT.—Bunnell's Grand Opera House: A Port Relation Feb. 21 to good business. So Smith Russell as Noah Vale gave a droll and finished performance. The Charity Ball 23, a large and well-pleased audience. Vank Hoe and Owen, booked for 26, canceled. Proctor's Grand Opera House: Cleveland's Minstrels, headed by R. and Westman, 23, packed the house. McConna's Follies 24 to good business. Rose Cochran 25, 26, 27, 28, 29, 30, 31, in Peg Woffington and Lady Barter to good attendance.

WATERBURY.—Jacobs Opera House: A Fair Rebel Feb. 15, with E. R. Mason as the Colonel, attracted a fair-sized audience, who were well pleased with the evening's entertainment. Nellie McHenry in Char. Loring 19, delighted a crowded house. Lost in New York, same and all

drew a big house 20. The co. was good and scenery excellent. Paul Kanvar 21. Henry Aveling and Clara Louise Thompson in the leading parts were especially good. One of the most fashionable audiences of the season filled the house 22 to see Tim Charley Ball. The cast included Horst Putnam, Henry Herman and Ruth Carpenter. CASINO THEATRE: Gillett's Burlesque co. to excellent business 23, 24.

MERIDEN.—Delavan Opera House: Lost in New York to good business Feb. 27. A. R. Anderson, acting manager of the co., resigned to represent G. B. Bunnell at Hawley's Opera House, Bridgeport, Conn. Richard Coulter in Old Jed Prouty to good business 28. The Pearl of Pekin to good business 29. Items: Dora Wiley, the wife of Richard Coulter of the Jed Prouty co., gave a dinner to the co. at the Bassett House, Birmingham, Conn. 23. This lady was born on Washington's Birthday, and on the day of celebrating her advent into this world with the Father of his Country.

MIDDLETOWN.—McDonough Opera House: Cleveland's Minstrels Feb. 17 to a large audience. Gillette's Variety co. 21 to a small audience. Pearl of Pekin co., with Louis Harrison leading, 24 to a good audience.

BIRMINGHAM.—Sterling Opera House: Old Jed Prouty filled the house to overflowing Feb. 23. Casper the Violator to a large house 25.

SCHENECTADY.—Broadway Theatre: Paul Kanvar was presented Feb. 23 to a large and enthusiastic audience.

DELAWARE.

WILMINGTON.—Grand Opera House: McCabe and Young's Minstrels return engagement drew a good-sized audience Feb. 24. The McCann Opera co., in Clover, despite very unpropitious weather, drew a very large and fashionable audience 25. The Kentz Santley Vaudeville co. did big business 26, and so did Hermann 27. ACADEMY OF MUSIC: The Burglar played crowded houses 23, 24. The Devil's Mine to good business 26-28.

FLORIDA.

OCALA.—Opera House: Noss Musical Comedy co. Feb. 15 to good business.

GEORGIA.

ATLANTA.—DeWitt Opera House: The Paymaster Feb. 8, 10 to fair business. Jefferson and Florence 20, 21 to probably the largest house of the season. The Marie Greenwood Opera co. 23, 24 to delighted audiences. ITEM: Mr. J. H. Greenleaf was expressed here last season regarding the auctioning of the seats at the Jefferson and Florence performance, but a more serious objection presented itself this year. The speculators bought up most of the desirable seats and placed them in price beyond the reach of the theatre-going public, engendering a very hostile feeling among the regular theatregoers here.

ATHENS.—New Opera House: The Paymaster co., owing to bad weather, played to small business Feb. 21. Louis James in Virginia to a large and appreciative audience 24. Katie Putnam 25. ITEM: Our local stage manager, Harry Smith, is said by the traveling cos. to be one of the best and most painstaking stage managers in the South.

DAVENS.—New Opera House: Harvard Club Feb. 15 to a good house. Pearl Melville Dramatic co. 21. Poor co. This co. is playing The Galley Slave, The Two Orphans, and The Dantes.

COLUMBUS.—Springer Opera House: Albert Gallatin in As You Like It Feb. 17. Charles McCarthy's One of the Bravest 18, both to light business. Inclement weather. Marie Greenwood Comic Opera co. 21. The Horn to good business, notwithstanding inclement weather. Audience delighted.

AMERICUS.—Glover's Opera House: The Clementine Case Feb. 15 to moderate business. Marie Greenwood's Comic Opera co. presented Boccaccio to a large and very appreciative audience 20.

BRUNSWICK.—Larson Opera House: Katie Putnam in Love Finds a Way Feb. 19 to a fair house. The co. is still in the city. The Noss family in musical novelties 21 to good business. ITEM: Love Finds a Way disappointed our theatregoers, as it proved to be Honor Bound rehearsed, which Miss Putnam already played here.

AUGUSTA.—Grand Opera House: Pearl Melville week ending Feb. 21 to good business. Louis James in Virginia 23 to a good house.

SAVANNAH.—Savannah Theatre: Louis James in Virginia Feb. 20, good. Duncan Harrison and John L. Sullivan in Honest Hearts and Willing Hands to a full house 21. The Noss Musical Comedy co. in A Quick Hatch to poor business 24, 25. MASONIC HALL: Mendelssohn Club to a large and well-pleased audience 28.

ILLINOIS.

MORRISON.—Opera House: Spooner Comedy co. Feb. 22-23, presenting Little Lord Fauntleroy. This is the second time they have presented this play here. Fogg's Ferry to large and well-satisfied houses 24.

DECATUR.—Grand Opera House: Mattie Vickers Feb. 17 to a fair house. Evans and Hoey in A Parlor Match 19, gave a good performance to a good house. Lewis Morrison in Faust 21, was greeted by a full house. The curtain did not rise until 9 o'clock, caused by the co. being delayed by a wreck on the railroad.

STREATOR.—Pleure Opera House: Effie Elster and a first-class co. in Miss Manning Feb. 23. Good business.

SPRINGFIELD.—Chatterton Opera House: Joseph Murphy with a good support presented Shaun Ruie to a large audience Feb. 16. Fritz stunts in a variety of ways, was presented 17, 18, by local talent to good houses. A Parlor Match drew a large audience 20.

ROCKFORD.—Opera House: I. C. Lewis, in St. Plunkard Feb. 19, top-heavy house. Shenandoah 20, 21 pleased crowded houses. Receipts, \$500. Luthman Sextette 22; fair house. Items: The C. S. W. R. R. ran theatre trains from Freeport and Belvidere for the Shenandoah engagement.

BLOOMINGTON.—New Grand Opera House: Annie Ward Tiffany in The Step-Daughter to light business Feb. 17-20; inclement weather. Evans and Hoey in A Parlor Match drew a crowded house 21. Effie Elster in Miss Manning to a fair-sized audience 24. Kajanka 25; Lewis Morrison in Faust 26. DUKLEY THEATRE: Fast Mail, 20; fair business 18. Lambeth's Scotch Choir to poor business 24.

INDIANA.

INDIANAPOLIS.—Grand Opera House: Shenandoah co. No. 1 to good-sized and appreciative audience Feb. 23-25. ENGLISH'S OPERA HOUSE: The Limited Mail played a return engagement 26-27 to good business. PARK THEATRE: Hardie-Von Leer co. in On the Frontier 21-23 to overflowing houses. ITEM: Harry Porter, of this city, who is making quite a hit with Frank Daniels, spent a few days with his relatives and friends in this city, and rejoined his co. at Cincinnati.

KOKOMO.—Opera House: Stetson's Uncle Tom to good business Feb. 21. Prof. Kennedy, mesmerist, opened 21 for a week.

COLUMBUS.—Crimps Theatre: Ed Van Cortlandt co. to fair-sized and pleased audiences. Miss Van Cortlandt was superb as Lucretia Borgia. Miss Annie Kerr, of this city, was the recipient of many social attentions here.

SHERBORN.—Phyllis Opera House: Stetson's Uncle Tom's Cabin Feb. 15 to 18, L. O. Williams made a hit with her dancing. OLYMPIA THEATRE: Prof. Kennedy, the Hypnotizer, 20-21 to light business.

RICHMOND.—Phyllis Opera House: The Bunch of Keys Feb. 20 to fair business. Maggie Mitchell 21; Gorman's Minstrels 22. GRAND OPERA before that date.

WASHINGTON.—Opera House: Richards and Pringle's Georgia Minstrels, Feb. 19, fair house. The Boy Tramp 20; packed house. Abby Carrington Grand Opera co. 21, fair business and satisfactory performance.

PORT WAYNE.—Opera House: Clara Morris was enthusiastically received by a good house in Odette Feb. 16. The inclement weather deterred many from attending. Robert Maxwell and his

excellent co. drew a large house 19 in Corsican Brothers. Kate Castleton in Faust Up to Date had fair houses 20, 21. The co. is much in need of a comedian. ITEMS: Marie Carlyle, formerly with J. K. Emmet's co., is visiting relatives in this city. Grace Taylor of Clara Morris co., was at one time a resident of this city.

EVANSVILLE.—The Grand: Evans and Hoey Feb. 18 in A Parlor Match gave a fair performance to a good house. Cleveland's Minstrels played a fair audience 19. Lewis Morrison in Faust 20, 21 and matinee to good houses. Maggie Mitchell 21; in Ray had a fair house. THE PEOPLE'S THEATRE: Pringle's Georgia Minstrels had fair houses 18, 19. The Boy Tramp had good houses 20-22. FIRE: The People's Theatre, managed by Groves and Albecker, was totally destroyed by fire about 6 o'clock on the morning of 23.

MAISON.—Sweetser's Opera House: Tirrell's Comedy co. Feb. 15 to fair business, presenting A Brother's Crime, Shadows of a Great City, A Messenger from Jarvis Section, My Partner, Joshua Whitcomb and A Noble Heroine.

SOUTH BEND.—Olive Opera House: Shenandoah was fairly well presented to S. R. O. Feb. 24. James O'Neil 25. GOOD'S OPERA HOUSE: Sutton's T. C. co. had crowded houses after noon and evening 20. Howells' Irish Tourists 27.

IOWA.

DUBUQUE.—Grand Opera House: Shenandoah Feb. 17; packed house. The Nabobs 21 to fair business. Mr. Henshaw has gone East to visit his mother, who is ill. It is hoped he will have joined his co. when they return to Dubuque 26. DECATUR OPERA HOUSE: Town Lots 20 to poor business. The Hilder Comedy co. 21; popular prices week of 23-25. ITEMS: Lindsay Harrison, late of the De Wolf Hopper Opera co., is an addition to The Nabobs 26. The receipts of the Grand this season are reported to have been the largest of any opera house in the State. The following are the receipts for one night's performance: 20, 18; Jefferson and Florence, 21, 20; Strange Orchestra, 22, 21; Maggie Mitchell, 23, 22; The Stowaway, 24, 23; De Wolf Hopper Opera co., 25, 24; Bostonians, 26, 25; Joseph Murphy, 27, 26.

OTTUMWA.—Grand Opera House: Two Sisters to good business Feb. 17.

COUNCIL BLUFFS.—New Broadway Theatre: Beach and Bowers' Minstrels Feb. 22 to good business. Kentworth's Pathfinders week of 20-21. ITEM: The Bohary Opera House has been refurnished and remodeled, and the name changed to New Broadway Theatre.

DES MOINES.—Foster's Opera House: McGinty's Troubles drew a good house Feb. 21. Henshaw and Ten Broeck 22 to a large and well-pleased audience. GRAND OPERA HOUSE: Rentworth's Pathfinders did a good business week of 19-21. Beach and Bowers' Minstrels opened 21 to a large audience. CAPITAL CITY OPERA HOUSE: Haverly's U. T. C. to good business 20, 21. Harry Fitzgerald and Ella Lewis opened week of 23 to good business.

BOONE.—Phyllis Opera House: McWilliam Opera co. Feb. 12; good house; no chorus. Frank Jones in Our Country Cousin played a big house. Duncan Clark's Female Minstrels 17; big house. Haverly's Uncle Tom 18; good business.

OSKAHOUSA.—Masonic Opera House: Henshaw and Ten Broeck in The Nabobs Feb. 16, despite rain and sleet, did a good business. Two Johns is a good house.

SIoux CITY.—Peavey Grand Opera House: Cora Tanner in The Refugee's Daughter to good business Feb. 17. The Private Secretary played a return engagement 22 to light business. ITEM: Max and Minnie's Minstrels opened 21 to a large audience. Haverly's U. T. C. to good business 20, 21. Harry Fitzgerald and Ella Lewis opened week of 23 to good business.

FT. MADISON.—Opera House: Gifford Comedy co. Feb. 19-20 to fair business. H. Ste. Hum. Her. with George H. Adams in specialties, 25.

KANSAS.

PARSONS.—Edwards Opera House: H. H. Lambeth's Scotch Choir Feb. 19 to a large and fashionable audience. Royce and Lansing 20 to poor business, owing to a severe storm. Fisher's Cold Day co. to good business 23.

WINFIELD.—Grand Opera House: A Social Session 19.

TOPEKA.—Crawford's Opera House: De Wolf Hopper Opera co. in The Lady or the Tiger, and Castles in the Air Feb. 15, 16, the former is by far the better of the two. The co. is a very large one and deserves credit for being one of the best that have visited us and brought all the principals with them that they advertised as with them in the New York cast. The houses were uncomfortably crowded, many being forced to sit on camp stools in the aisles. Cora Tanner 18, in her new play, The Refugee's Daughter, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Baldwin-Melville co. week of 23 at cheap prices.

PITTSBURG.—Opera House: Tom's Vacation Feb. 17; small house. Lambeth's Scotch Choir rendered beautiful selections to a fair-sized house, notwithstanding inclement weather 18.

PORT SCOTT.—Opera House: The Weber Concert co. gave a good concert to a large-sized and well-pleased audience Feb. 23.

ATCHISON.—Price's Opera House: Cora Tanner presented The Refugee's Daughter to a fair audience Feb. 20. ITEM: Price's Opera House will go out of the Crawford circuit. It has been leased to John T. Seip and E. L. M'Clung. The latter has been local manager of the house for several years. The house will be remodeled and put in first-class condition.

KENTUCKY.

LEXINGTON.—New Opera House: Faust Up to Date drew a large house and played all Feb. 19. S. Murphy presented Ina-Vogue to a fair house 21.

PADUCAH.—Morton's Opera House: Lewis Morrison in Faust to a packed house Feb. 18. Mr. Morrison made a decided hit as Mephisto. Little Nugget co. 20 to a very small house.

OWENSBORO.—Temple Theatre: E. H. Sothern in The Master of Woodbarrow Feb. 23 to a crowded house.

LOUISIANA.

MONROE.—Garrett's Opera House: Robert Downing Feb. 16, S. R. O. Januscheck 18, large audience. ITEMS: Manager Garretson deserves praise for securing none but first-class attractions.

MAINE.

PORTLAND.—Lothrop's Theatre: Lothrop's No. 2 co. and Banker's Daughter week of Feb. 23-25 presented a droll and finished performance. In the latter play, Gordon E. Wake and Kate Glassell were very good, but in such pieces as Banker's Daughter the honors are easily carried by Annie McVeigh and Messrs. Clemens, Page, Chase, McDowell and Henderson. The stars are not "in it." Miss McVeigh was a charming Dora Sunnysides and a vivacious Mrs. De Browne. James Keane was a really fine Macbeth and gave the character of Wah No Too much force and finish. Harry Henderson's Pete was well done. Business has been satisfactory with numerous counter attractions, Gully Slave and Celebrated Case 23. Twelve Temptations 24. BUNCH: Some very clever people among them. Harcourt, Clark, the McCarthys and Harry Hamilton have been good drawing cards week of 23-25. ITEMS: Manager Lothrop made a flying trip to Bangor 20. Scene Painter Hamilton, of New York, has been touching up the theatre scenery. Popularity counts in a stock co. In such a town as this it is a mighty essential ingredient. From among the numerous people in Lothrop's several cos., such a one as this would find favor and money here. Messrs. Robert, McVeigh, Alletta and Mrs. Henderson, Messrs. Freeman, Barringer, Chase, Clemens, Page, Phillips and Henderson are clever people and would make a strong co. The compliment rendered Treasurer Lakesbury, of the Bangor, by the Bangor Express was a deserved favor to a popular gentleman. Local Manager Williams rescued his co. from the Philistines of Bangor 22. Mr. Leigh, McDowell, ex-Manager Chase, of the Bangor, and Nellie Hancock have joined the Lothrop forces, all welcome additions. The home

talent course closed 26 and gave a fine entertainment. Gilmore is booked in the Stockbridge course in April. Bennett and Moulton Opera co. at the Theatre next month. I wish to acknowledge numerous courtesies from Manager J. M. Hill's clever Lieutenant, F. G. Prescott, who is at present in Bangor, in the Ship Ahoy. Manager Hagaman, of the Bangor and co., made himself very popular during his stay here.

DELFAT.—Opera House: Dark, Frost and Fendshaw's Ideal Comedy and Dramatic co. is booked for April 13-15. ITEMS: A move is being made in this section to form a lodge of Elks. Manager Owen, of the Bangor Opera House, has the matter in hand, and I have no doubt it will soon be established.

MARYLAND.

HAGERSTOWN.—Academy of Music: The Bangor to a fair-sized and highly-pleased audience Feb. 21. The Bennett Comedy co. closed a three nights' engagement to poor business 25.

MASSACHUSETTS.

SPRINGFIELD.—Gilmore's Opera House: Atkinson and Cook's Minstrels Feb. 19 to good business. The Hustler is pleased a large audience. Aunt Polly Bassett's Singing School did well 22. Baker's Bennett and Moulton Opera co. played large audiences week ending 23.

FITCHBURG.—Whitney's Opera House: Sad Smith Russell in A Poor Relation to medium business Feb. 20; unpropitious weather. Atkinson and Cook's Minstrels to a small house 21.

WALTHAM.—Park Theatre: The business of Atkinson and Cook's Minstrels was affected by the storm which prevailed Feb. 20. H. E. Dixey in The Seven Ages played to the capacity of the house 23 and gave a thoroughly good entertainment. Paul Kanvar, with Henry Avering in the leading role, to light business 25. Very satisfactory performance.

AMESBURY.—Opera House: Roberts-Sailer co. presented Faust and Marguerite Feb. 20 to a small house. The Hustler 21 to a good house; fair variety performance. John Kernell sang a number of antiquated songs and sprung a number of chestnuts, without even a blushing. ITEMS: Miss Herbert Hall Winslow is writing a play for Marie Sailer, of the Roberts-Sailer co. W. E. Hatch, of the Roberts-Sailer co. will star in a Mexican Romance next season. Charles Mastenbury will sell his interest in the Old Jed Prouty co. and retire from the management of the co. at the close of this season. Charles Hughes, treasurer of Cleveland's Minstrels, will have a minstrel's own in the road next season. Hoyt and Thomas are said to be anxious to star Little Alter, of Lost in New York co. As Miss Alter is making a decided hit with the co. Manager D'Arcy will have a voice in the matter. It is reported that Rich and Harriss of Boston, have offered to rent the proposed new Lothrop House at Newburyport, Mass., at an annual rental of \$10,000. Clarence Rosenfeld, ahead of Lost in New York, did some lively advertising for his co. here last week.

LYNN.—Lynn Theatre: Lester and Allen Feb. 20, 21 to moderate business. Edwin R. Mason and Fannie Allotte in A Fair Rebel 22-23. Rose Cochran in Peg Woffington 24. William Richmond in his new play, Cynille, 25, 26. MUSH HALL: Georgia Melvott's Minstrels to good business. MUSE: Seymour, the mind-reader, is attracting large crowds this week. ITEM: C. H. Alley, the scenic artist, of this city, is painting a drop curtain for the Music at Fair River.

BROCKTON.—City Theatre: Ulla Akerstrom played a very successful engagement Feb. 19-20. Lester and Allen's Specialty co. had a full house 21. Henry E. Dixey had a full house to witness The Seven Ages 23. Keller gave a fine performance to a light house 25. PERSONAL: William W. Riley has returned the Evansville co. Henry E. Dixey was tendered a reception after the performance 24 by the Brockton Elks.

NEW BEDFORD.—Opera House: Great Metropolitan Feb. 21, 22, fair houses. Lester and Allen's Specialty co. 23, 24, good houses. LIBERTY THEATRE: May Buckingham in Dear Little Shaver to medium houses. ITEM: J. D. Clifton, while playing the duel scene in the Ranch King in Liberty Theatre 21, accidentally cut a long and deep gash in his knee. He will be laid up two or three weeks, and the co. will be off.

FALL RIVER.—Academy of Music: Lester and Allen's Variety co. Feb. 19 to a small but appreciative audience. The Hustler made quite a hit 21 with a large audience, who braved a storm. Zeffie Liberty week of 23 in Hoodman Blind, Silver King, As in a Looking Glass, and a long and Peg Woffington, As You Like It and Two Orphans.

ADAMS.—Opera House: Lester Comedy co. Feb. 21 to a fair house.

LOWELL.—Opera House: The Hustler to a very large audience Feb. 19. Wilson's Minstrels 20, and A Trip to Chinatown 21 packed the house. Twelve Temptations 22, 23 to immense business. Paul Kanvar 25, 26; Master and Man 27, 28. MUSH HALL: East Lynne and Nick of the Woods, dressed the week ending 26 to big attendance. ITEM: A. F. Prevost left here to join Kananka at Lafayette, Ind. 25.

CHILSEA.—Academy of Music: The Hustler was presented to packed houses Feb. 21.

MICHIGAN.

KALAMAZOO.—Academy of Music: Shenandoah to S. R. O. Feb. 23.

OWASSO.—Salsbury's Opera House: Orie Redpath Feb. 20 to a well-filled house.

LANSING.—Baird's Opera House: University of Michigan Glee and Banjo Club Feb. 20 to a good house. The Governor and several of the state officials occupied boxes. The Great Metropolitan 21; big business.

FLINT.—Music Hall: Bottom of the Sea Feb. 19 to good business. My Jack 20, did a good business for the night, which was very well patronized on account of several members leaving the co. in Detroit. Fireman's Ward 25, 26, 27, 28, 29, 30, 31.

EAST SAGINAW.—Opera House: The Great Metropolitan played to light houses Feb. 19, 20, 21, and played very poor. My Jack delighted a good house 21. Walter Sanford was good in the leading role.

YPSILANTI.—Opera House: Fay Foster's English Gaiety co. gave a very pleasing entertainment to a light house Feb. 21.

MUSKEGON.—Opera House: Brady and Welty's Great Metropolitan to a fair house Feb. 19. Good business throughout the State.

ADRIAN.—Croswell's Opera House: Bottom of the Sea to a good house Feb. 21.

DAY CITY.—New Opera House: My Jack Feb. 18, 19 to rather light business. Corporal Tanner featured on "Army Life" 19 to a large audience.

GRAND RAPIDS.—Powers: My Jack co. gave poor houses Feb. 23, 24. Shenandoah to large audiences. KIDMON'S: J. J. Downing and Sadie Hasson in The Red Spider and Nobody's Child did a good week's business. Frank I. Frayne 28. SMITH'S: Fay Foster's Burlesque co. packed the house all week. The co. gave a clever burlesque on Erminie and introduced a number of specialties, the best of which is the hat exercises by Ramon and Arno.

MINNESOTA.

MINNEAPOLIS.—Grand Opera House: Dan of Arc was presented by Margaret Mather and a well-balanced co. Feb. 23 to a large and enthusiastic audience. Miss Mather was recalled several times. LARRY: The Wilbur Opera co. opened a twelve weeks' engagement 23 in Naron, to the capacity of the house. The co. is a very clever one, and its reception was most cordial. PERRY OPERA: Reeves' Opera: Burlesque co. gave Faust to excellent business 25.

DULUTH.—Temple Opera House: John Dillon in Wanted the Earth Feb. 20, 21 to good houses. Spider and Fly 22, 23 to large and appreciative audiences. The costumes and specialties were new and fresh, and the spectacular effects were a very pleasing nature. Vernon Larsson in Straight 25, 26; H. Henry's Minstrel 27. Natural Gas 28. ITEMS: A. M. Miller, Jr., the manager of Temple Opera, has become interested in The Days which will start out from New York in August. He will sever his connection with Temple Opera, however. Mr. Miller will be present at the opening of N. H. Stern's theatrical managers in Chicago March 4. John Condon, the les

years ago, and who is now manager of the West Superior Opera House, has disposed of his mercantile interests in Duluth, and will now devote his whole time to his theatrical affairs.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE. Thomas W. Keene as Hamlet to S. R. O. Feb. 22. Audience highly pleased. **M-Kee Ranking.**—ITEM: George Leacock's hand, which was badly hurt in a recent performance of Richard III., is now much improved.

MEMPHIS.—GRAND OPERA HOUSE. Louis XI. was presented by Thomas W. Keene to a crowded house Feb. 21. Charles McCarthy's One of the Huns Feb. 22.

YAZOO CITY.—LYNN OPERA HOUSE. Madame Fry's concert co. Feb. 23 to excellent business.

MONTANA.

HELENA.—MINE'S OPERA HOUSE. Hyer Sisters to good business Feb. 23. Poorest performance seen here this season. Emma Juch opera co. in Tannhauser to a good house. The prices ranged from \$1 to \$2.50. Owing to the train being late, the curtain did not rise until ten o'clock, and fell on the last act at 12:30 A. M. on Sunday.

ANACONDA.—EVANS OPERA HOUSE. Hyer Sisters to good business Feb. 23. Natural Gas 23.

MISSOURI.

ST. JOSEPH.—TOOLE'S OPERA HOUSE. Cora Tanner with a good co. presented The Refugee's Daughter to fair business Feb. 23. De Wolf Hopper Opera co. 21, 22 gave The Lady and the Tiger and Castles in the Air to remunerative business. Sam Jack's Comic Sensation 23. **BILOXI OPERA HOUSE.** Dark.

MACON.—JOHNSON'S OPERA HOUSE. Hettie Bernard Chase 23.

CARTERSVILLE.—OPERA HOUSE. Gentry's dog and pony show Feb. 23, matinee and night, to good business. Casey's Troubles to large house. Royce and Lansing 23, fair business.

MEXICO.—PERRY'S GRAND OPERA HOUSE. Oliver and Kate Byron Feb. 21 in The Plumber gave one of the best performances of the season. Hettie Bernard Chase 22, 23. G. L. Ferris is business manager of the Grand in place of W. Potts, resigned.

NEVADA.

CARSON CITY.—CARSON OPERA HOUSE. Ole Olsen Feb. 21 to a fair house. Swedish Ladies' co. 22 to good business.

NEBRASKA.

OMAHA.—OPERA HOUSE. Hoyt's latest and poorest piece, A Texas Steer, is turning people away, the engagement being for three nights commencing Feb. 23. **SEWARD OPERA HOUSE.** Pat Rooney to the usual big Sunday business. 23. Richard and Pringle's Minstrels drew a large house 23.

HASTINGS.—KEPP OPERA HOUSE. Little's World pleased a fair house Feb. 23. Local amateurs gave a minstrel entertainment 23 for the benefit of Hastings Hospital. The house was filled with a fashionable audience.

WHEATON.—LOAN OPERA HOUSE. Beach and Bower's Minstrels gave a mediocre performance Feb. 23 to lucrative business.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE. George Wilson's Minstrels played to good business Feb. 23. A theatre party of forty Dartmouth College freshmen attended in a body.

PORTSMOUTH.—MUSE HALL. The Roberts Sater co. presented Faust and Marguerite to a fair house Feb. 23. F. L. Akerstrom played 23, the capacity of the house 23. Minstrels were turned away the first night.

NASHUA.—NASHUA THEATRE. Zethu Tibberty to light business Feb. 23. George Mellette's Jockey Minstrels to a good audience 23. Performance fair. Faust and Marguerite 23.

NEW JERSEY.

PATERSON.—JACOBS' OPERA HOUSE. Alone in London Feb. 23, matinee and evening, to good business. McKenna's Intimation 23 to the capacity of the house. The event was a complimentary benefit tendered to Harry C. Stone, the genial stage manager at Jacobs', and well-known Elks. During the performance William Barry on behalf of the stage hands presented Mr. Stone with a handsome seal ring. Milton and Dolie Nobles, in From Sire to Son 23, 24. F. L. Akerstrom played 23, the capacity of the house 23. **PROVIDENCE THEATRE.** Edith Collins and 10 in East Lynne and Uncle Tom's Cabin 23 and week to light houses. This same co. presented Ten Nights in a Bar Room the week previous to fair houses. **ITEMS:** John A. Fitzgerald of this city, occupying a minstrel co. that will shortly make its debut at the theatre, and Paulina, under rehearsal and will be presented in the near future for the benefit of local lodges. Samuel E. Woodward, who assumes the character of Damon, has the matter in charge.

NEWARK.—MINE'S NEWARK THEATRE. Deon Boncheval's famous melodrama, After Dark, was the attraction at Mine's Theatre last week, and proved very successful. The attraction at the opera house last week was a great success. **East Lynne 23.**

HOBOKEN.—H. R. JACOBS' THEATRE. J. H. Wallack's lurid melodrama attracted fair houses during week ending Feb. 23. Bobby Taylor in The Irish Arab 23. **CROSBY'S THEATRE.** Athletic variety held the boards 23 to medium business.

ITEMS. Mantelino Cronheim is awaiting the settlement of the Sunday question before he completes any special arrangements for the summer season.

ORANGE.—M. S. HALL. Little Lord Fauntleroy, under the management of Leslie Gossin, was presented Feb. 21. It is to be regretted that the patronage was not all that could be desired as the performance and company were excellent. **H. K. Atkinson.** The Hamilton-Volter-Martineti comb. of acrobats and comedians gave a good entertainment at Jacobs' Theatre last week. Their specialties were gymnastics, acrobatics, feats of strength and pantomime. The Wife 23. **THE GRAND OPERA HOUSE.** Peck and Fursman's Daniel Boone attracted the attraction at the opera house last week was a great success. **East Lynne 23.**

DOVER.—BAKER OPERA HOUSE. The original co. of Jubilee Singers from the Fisk University, of Nashville, Tenn., drew a large house 23 for the benefit of the local Y. M. C. A. E. W. Vreeland's Minstrels 23.

PLAINFIELD.—MUSE HALL. Henry Chanfran, in Kit, The Arkansas Traveler, Feb. 23 to a poor business.

TRENTON.—TAYLOR OPERA HOUSE. Bluebeard, Jr. Feb. 23, 24, with its magnificent scenery and its rich costumes, to large and well pleased audiences.

NEW YORK.

HAWLEM.—COLUMBIA THEATRE. The Midnight Bell played to good business week ending Feb. 23. The Dot Bradbury of Percy Maxwell was a delightful performance, and the professor humor of Eugene Kane kept the audience in a constant state of laughter. Annie Pixley 23. **HARLEM OPERA HOUSE.** Hubbards and Wives has been altered in many of its minor details, and runs much more smoothly in consequence. The third act, however, is still sadly in need of unstinted pruning. The house remains large.

ALBANY.—JACOBS' OPERA HOUSE. The Fairies Well Feb. 23 to fair business. The Man Abbot Town opened 23 to a large audience, who seemed to like the piece. Irwin Brothers' Big Show and the McCull opera co. 23. **PROCTOR'S.** Fleeting's Around the World in Eighty Days did not fare any better Feb. 23. Cleveland's Comedy Minstrels drew a large audience. Sargent's Players, the Levee Band, and the Friday and Saturday and are to be followed by the 4-5 Minstrelsy and their

Jonathan. **BREITERS.** The advance subscription sale for Bernhard's engagement of one night at the new hall April 2 is already over \$5,000. The Metropolitan Opera co. will sing Tannhauser and Die Meistersinger at the same place March 25, 26. The Gaiety Theatre is doing a good business with burlesque and variety co.

OSWEGO.—ACADEMY OF MUSIC. Tin Soldier Feb. 20, very large house; not as good as last season. **Baldwin Comedy co.** 21, 22 to packed houses. **ITEMS.** The local orchestra of ten pieces, attached to the Academy, under the leadership of Professor E. E. Fagan, is winning unbounded praise from the profession, and our thespians for its fine rendering of all the latest music. "The Star Spangled Banner" is played at the close of every performance.

PORT JERVIS.—LEA'S OPERA HOUSE. Peck's Bad Boy drew a good house 21 in spite of stormy weather. Performance satisfactory.

SYRACUSE.—WITING. OPERA HOUSE. Cleveland's Comedy Minstrels drew a large house Feb. 23. Clem Magee in Irish Luck 23-25 to very light business. **McCull opera co.** 23, 24; Port Jonathan 24; Salvini 25. **H. R. JACOBS' OPERA HOUSE.** Held by the Enemy 23-25; Jim the Penman 23-25, both drew largely. **Elsie Leslie in The Prince and Pauper 26-28; An Irishman's Love 27.** **STANLEY and TROTTER.** Sam Devereux's Specialty drew a large attended 23. **Gauver and Goodman's act** was especially clever. **ITEM:** The Press Club entertainment 13 was witnessed by one of the largest audiences that ever gathered in the Witing.

TROY.—RAND'S OPERA HOUSE. Rice's Surprise Party in Never Better to fair business Feb. 20, 21. R. D. MacLean and Marie Prescott in Spartacus and Cleopatra 22, 23, 24, 25. **Sargent's American Players** in David Garrick, A Scrap of Paper and Still Waters Run Deep to poor business 23-25. **GAIETY THEATRE.** The City Club Burlesque co. entertained the largest audience of the season week of 23.

SCHENECTADY.—CENTRE STREET OPERA HOUSE. The Parisian Folly co. gave an unsatisfactory performance 23, 24, 25. **ITEM:** Fritz Elmet presented Uncle Joe to a large and appreciative audience 23. **Union Opera House.** Kitty Rhoades in repertoire pleased large audiences week of 23. **NOVELTY THEATRE.** A vaudeville co. headed by Alice Gleason, week of 23 to poor business. K. Clyde Fitch, the playwright and author, is in this city. On Monday evening he entertained a few friends, and gave selections from his play, Bean Brummel. Billy Miles has retired from the management of the Novelty.

MORNELLVILLE.—SHATTUCK OPERA HOUSE. Clara Morris and an excellent support presented Odette to almost a jammed house, and that, too, with prices advanced.

GLENN.—OPERA HOUSE. Charles A. Gardner in Fatherland Feb. 23 to the banner house of the season. Standing room was at a premium. Everybody delighted.

LYONS.—MEMORIAL HALL. Great Metropolis is due 23.

NORWICH.—CLARK'S OPERA HOUSE. Bishop's comedians four nights ending Feb. 23 to crowded houses. Performance satisfactory.

NIAGARA FALLS.—PARK THEATRE. Adele Laferriere and the French Spy Feb. 23 to a large audience. Although several members of the co. were absent, the support was fair.

LOCKPORT.—HOUSE OPERA HOUSE. Ezra Kendall in A Pair of Kids to fair business Feb. 23. J. K. Emmet in Fritz in a Mad House to big business 23.

COHOES.—COHOES OPERA HOUSE. Louis Harrison in The Pearl of Pekin Feb. 23 to a fair house. Rice's Surprise Party 23, 24, 25. **ITEM:** Elsie Leslie 23 in The Prince and Pauper to a packed house. Arthur Elliott was much applauded for his work as Miles Hendon.

HUDSON.—OPERA HOUSE. The house was crowded to welcome Patricia Feb. 23 in Midnight Call. Henry Burlesque co. gave a poor performance. A small house 23. **ITEM:** Bobby Taylor in An Irish Arab 23. **Jennie Whitbeck** in the part of Clover did good work, and the audience testified their appreciation by frequent applause. The support was good, but the co. has not been together long enough to wear off all the rough places.

BINGHAMTON.—OPERA HOUSE. Cleveland's Jockey Minstrels to a big house Feb. 23. Clem Magee in Irish Luck to fair house 23. **George A. Baker's Bennett and Moulton Opera co.** week of 23 to good business.

ELMIRA.—OPERA HOUSE. One of the Finest One of the Finest co. to fair business Feb. 23. **Mora Williams co.** week of 23 to S. R. O.

SARATOGA SPRINGS.—PULMAN MUSE HALL. The K-H Baird Comedy co. played a return date Nov. 23 to good business. **TOXON HALL.** Dark.

UTICA.—OPERA HOUSE. Elsie Leslie Feb. 23, 24 in The Prince and Pauper to fair business. The Man About Town to a fair sized house 23. **Cleveland's Comedy Minstrels** 23 to very large audience.

PENN YAN.—SHEPARD OPERA HOUSE. One of the Finest Van gave a fair performance to good business. J. K. Emmet 23 in Uncle Joe to S. R. O.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE. Running Wild Feb. 23 to a large audience, the greater part of which left in disgust after the second act. The manager was compelled to leave the door and take a part. A poorer play with worse acting could hardly be imagined. **Harvard Quartette** 23; excellent performance to fair audience. **Noss Family** next.

DURHAM.—STOKES' OPERA HOUSE. The Harry Lindley co. played a return date in Lime Kim Club Feb. 23 to a large audience.

WILMINGTON.—OPERA HOUSE. John L. Sullivan and Duncan Harrison in Honest Hearts and Wishing Hands Feb. 23 to a very large house.

RALEIGH.—METROPOLITAN HALL. Mlle. Arne presented Two Orphans Feb. 23 to a packed house.

OHIO.

DAYTON.—THE GRAND. Rhea in Josephine Feb. 23 proved the society event of the season. The audience was one of the largest and by far the most fashionable that has attended the Grand for many months. Support unusually strong. **THE PARK.** Arizona Joe comedy co. in Arizona 22 and 23, presenting Black Hawk and The Wild Violet to large business. **CUES:** Reist and Benedict's Ohio Circuit are now booking and routing attractions in five States. S. H. Cohen is in the city, representing James O'Neill, who appears in The Dead Heart 23. J. Hibbel, ex-church, son of the builder of Cushman's Opera House, now the Park, is a member of the Arizona Joe co. Rhea appeared at Memorial Hall Soldiers Home 23 and played to standing room only. Manager Henderson was all smiles.

HAMILTON.—GLOVE OPERA HOUSE. Backhorn to a fair house Feb. 23. Kate Easton in Faust 23 to a good house Feb. 23. **Conrad Opera co.** to a good house 23.

CANTON.—THE GRAND. The Two Thieves Feb. 23 to a fair business. Clara Morris and her excellent co. presented Odette to a packed house 23. Miss Morris was called before the curtain. **Howard Compney** deserves special mention for his excellent work as Isadore Bechamel. The London Gate Girls Burlesque co. 23 to fair business. **THE FAIRIE HALL OPERA CO.** in America 22 and 23. **SARGENT'S OPERA HOUSE.** Standard Theatre co. closed a week of fair business at cheap prices 23. **ITEM:** The Broomer, billed for 23, failed to give a performance owing to an attachment which was placed upon their effects by the hotel proprietor. It would seem to have been done without good grounds, and the baggage has been retrieved. The co. was to have closed 23 at Dayton. It has practically gone to pieces, but an attempt will be made to give a performance here 23. Six members of the co. will leave for Middleburg, Ky., as the nucleus of a stock company.

STEUBENVILLE.—CITY OPERA HOUSE. M. C. Smith's Minstrels 23 to a fair business. **THE FAIRIE HALL OPERA CO.** in America 22 and 23. **SARGENT'S OPERA HOUSE.** Standard Theatre co. closed a week of fair business at cheap prices 23. **ITEM:** The Broomer, billed for 23, failed to give a performance owing to an attachment which was placed upon their effects by the hotel proprietor. It would seem to have been done without good grounds, and the baggage has been retrieved. The co. was to have closed 23 at Dayton. It has practically gone to pieces, but an attempt will be made to give a performance here 23. Six members of the co. will leave for Middleburg, Ky., as the nucleus of a stock company.

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direct route, and they came from Youngstown via Pittsburgh on a special train, involving a pecuniary loss, but Manager Rice says he kept his faith with the local managers and public, and he is contented.

SANDUSKY.—BENNETT'S OPERA HOUSE. The Midnight Alarm Feb. 23 to a fair-sized and well-pleased audience. The Fay Foster Gaiety co. appeared to a top heavy house 23. **ITEM:** THE MIDNIGHT ALARM is on sale at F. Wetters's news depot.

ST. MARV'S CITY OPERA HOUSE. Harris' Comedians appeared in their new play, A Tattler Mark Feb. 23, performance fair. Fair house; inclement weather. Mattie Vickers 23; advance sale of seats very large.

ELGIN.—CONOVER'S OPERA HOUSE. Faust Up to date Feb. 23 to fair business. McCarthy's Minstrels to a packed house 23, notwithstanding rainy day.

ZANESVILLE.—SCHULTZ OPERA HOUSE. McCarthy's Minstrels Feb. 23 to large business. The Wife 23 to a delighted audience. Every member of the co. is, or has been, ill from some unknown cause. Manager DeWolf thinks some one has played a joke on them, similar to the one played by Louis XI. on his courtiers, as narrated by Balzac. **Paquette Lowrie, the Kitty Ives of the co.,** was taken ill on the cars during the day and by night was delirious. Her place in the cast was filled acceptably by Kate Gaynor, whose part, Agnes, was cut from the performance.

CHILLICOTHE.—MASON'S OPERA HOUSE. The Wife drew a good house Feb. 23. The Conrad Opera co. presented The Gypsy Baron to the capacity of the house 23.

TOLEDO.—WHEELER OPERA HOUSE. George Kennan, the lecturer, had a fine audience Feb. 23. Sam'l of Posen to fair houses 23, 24. **Jefferson and Florence to S. R. O. 23.** The Heir-at-Law was the bill 23 in the streets to good business. **George C. Stanley** week of 23.

TROY.—OPERA HOUSE. The Eagan Comedy co. played to good business week of Feb. 23. **ITEM:** Frederick H. Allen, of the Eagan co., left for Chicago, Ill., 23 to join Patrol, a new comedy.

POWERSVILLE.—OPERA HOUSE. Howard Wall's Jolly Laugh Makers Feb. 23 to a deservedly poor bill 23 in the streets to good business. **George C. Stanley** week of 23.

KENIA.—OPERA HOUSE. A Bunch of Keys to a fair house Feb. 23. **ITEM:** John A. Hyatt, the former efficient manager of the Kenia Opera House, has been stricken with paralysis. His friends entertain very little hopes of his recovery.

LANCASTER.—CHESTNUT STREET OPERA HOUSE. The Gibeys, Gordon and Gibeys Comedy co. closed a very successful week Feb. 23 in a repertoire that filled the house nightly and at matinee.

AKRON.—ACADEMY OF MUSIC. McCarthy's Minstrels Feb. 23 to a crowded house. Barney Ferguson as McCarthy is a very clever Irish comedian. The Fay Foster co. had a fair house 23. **Sheridan and Flynn** to a light house 23.

WOOSTER.—NEW CITY OPERA HOUSE. Clara Morris in Odette Feb. 23 to a packed house.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE. German's Minstrels Feb. 23 to a full house. Uncle Hiram 23 to good business.

WARREN.—NEW OPERA HOUSE. Blackthorn Feb. 23 to a fair house.

WANSFELD.—MEMORIAL OPERA HOUSE. Clara Morris in Odette Feb. 23 to a very large audience. **MILLER'S OPERA HOUSE.** Turner's London English Gaiety Girls 23 to a crowded house.

IRONTON.—MASON'S OPERA HOUSE. Daniel Frohman's Levee Theatre co. gave an excellent performance of The Wife Feb. 23 before a large and fashionable audience. The Gibeys, Gordon and Gibeys Comedy co. commenced a week's engagement 23.

SPRINGFIELD.—GRAND OPERA HOUSE. McCarthy's Minstrels was presented to a top-heavy house Feb. 23. **BLACK'S OPERA HOUSE.** Conrad's Opera co. in The King's Fool to a fair audience 23. **Miss Padelford and Mr. Hartman** sustained the principal parts and proved themselves capable artists.

URBANA.—BENNETT'S OPERA HOUSE. Col. J. P. Sanford lectured Feb. 23 on "Past and Present" in a packed house. McCarthy's Minstrels 23 to a good house. The audience was very enthusiastic and every artist was repeatedly cheered. **Vinnie Daly and Margaret Ferguson** are phenomenal child dancers.

PORTSMOUTH.—GRAND OPERA HOUSE. Frohman's Minstrels Feb. 23 to good business. **Walls Model Comedy co.** opened 23 to S. R. O.

OREGON.

PORTLAND.—THE MARQUAN GRAND OPERA HOUSE. Lotta 23, in Musette, Ina and Pown Ticket No. 23, delighted large audiences, during the week. This was her first appearance here, and she was warmly welcomed. Her support is excellent. **Walter Allen, Harry Brown, Will S. Risim, Frank Rolleston, George H. Broderick, Lionel Blund, Helen Payne, Mabel Baker and Adelaide Colton** accompanied her, and all were creditable.

GRAY'S NEW THEATRE. The house was packed to good business. The week of **William Lee, Lott, met Johnstone, C. M. Gray, Kate Holglisch, Conchita and Kattie Belmont** contributed greatly to the success of the play. **ITEM:** Hatty Brown, of the Lotta co., took part in a benefit performance at the Marquam 23. J. P. Howe's trip to San Francisco for attractions for the Park has turned out fortunately. The Hess Opera co., beginning a limited engagement at this theatre 23. News reaches your correspondent that the Juch Opera co. came to a standstill at Tacoma 23. Its tour of the Pacific coast has not met with much success.

PENNSYLVANIA.

BEAVER FALLS.—SIXTH AVENUE THEATRE. Uncle Hiram to a large audience Feb. 23. **Struck Gas 23;** fair-sized audience. The Midnight Alarm 23, large house. The Wife 23. **OPERA HOUSE.** Loder's Billings 23.

UNIONTOWN.—GRAND OPERA HOUSE. The Irish Corporal played a return engagement to fair business Feb. 23.

MEADVILLE.—ACADEMY OF MUSIC. Will Carlton lectured before a crowded house Feb. 23. **Thomas E. Shea's** engagement opened very auspiciously 23 when he presented Escaped From Sing Sing to a well-filled house and pleased audience.

ERIE.—PARK OPERA HOUSE. The Kindergarten to a large audience Feb. 23. **Clara Morris** in Odette to a large audience 23.

SHAROKIN.—A. R. OPERA HOUSE. Harmon's Fantasia Feb. 23 to packed houses. **W. J. Scanlan** in Miles Aroun to a large, fashionable and well-pleased audience 23.

KITTANNING.—GRAND OPERA HOUSE. A Soap Bubble Feb. 23 to a fair-sized audience. **Our German Ward** 23 fairly played a small audience.

HAZLETON.—BROAD STREET OPERA HOUSE. Harmon's Fantasia Feb. 23, 24. The capacity of the house was severely tested 23, 24, and the audience very well pleased. The scenery and mechanical effects are the best ever seen here.

WILLIAMSPORT.—ACADEMY OF MUSIC. W. J. Scanlan Feb. 23 to a large and delighted audience. **Fantasia 23** to a fair-sized audience.

NEKEESPORT.—WHITE'S OPERA HOUSE. The Burglar gave a good performance to a well-filled house Feb. 23. The Swedish Quartette gave a musical treat 23 to a packed house. **German's Minstrels** to a large audience 23. **Rente-Santley Burlesque co.** 23, fair house.

READING.—ACADEMY OF MUSIC. Alexander Salvini in Don Cesar De Bazar, King of Naples and Three Guardsmen Feb. 23 to fair business. Performances very good. McCarthy's Opera co. in Clover 23 to a crowded house. **Chamney Opera co.** the tenor, made a decided hit. **GRAND OPERA HOUSE.** Lily Clay's Gaiety co. to a crowded house 23. Performance good. **London Four** Specialty co. to a big house 23.

POITTSVILLE.—OPERA HOUSE. T. A. MacFarland, supported a large and appreciative audience 23. **LANSDOWN.** OPERA HOUSE. Peck and Fursman's Daniel Boone 23 to a large audience. Feb. 23.

BELLEFONTE.—GARMAN'S OPERA HOUSE. Peck and Fursman's Daniel Boone co. Feb. 23 to a good house. The Broom-maker of Carlsbad to a large house 23.

MAHANOV CITY.—OPERA HOUSE. Walter's Comedy co. Feb. 23.

CARBONDALE.—OPERA HOUSE. Bobby Gaylor in Irish Arab gave a nice performance Feb. 23 to a fair-sized but highly pleased audience. **Irish Luck 23** to a fair-sized house.

OIL CITY.—OPERA HOUSE. Little Evans in Fock's Ferry Feb. 23 to a small but appreciative audience. **Stanley Macy's Kindergarten** 23, fair house.

ASHLAND.—OPERA HOUSE. James Reilly as Yohann in The Broom Maker Feb. 23 to good business.

YORK.—OPERA HOUSE. Devil's Mine Feb. 23 drew a fair house. **White Rose** 23, a local attraction, named the house a performance excellent. The Hatter's Comedy drew well. **V. M. C. A. HALL.** The photograph entertainment 23 drew very large and well-pleased audiences. **ITEM:** William H. Burnham has been elected a director of the Opera House Association.

GIRARDVILLE.—PALACE THEATRE. Walter's Comedy co. Feb. 23 to good business and appreciative audiences.

WILKESBARRE.—MUSIC HALL. A Dark Secret Feb. 23 to large business. **Don't Forget** 23 to a top-heavy house. **Primrose and West's Minstrels** 23 to S. R. O.

GREENSBURG.

ONE HUNDRED: Philadelphia, Pa., March 2-7. Pottsville 10, Reading 11, Tamaqua 12, Owego, N. Y., 13.

ONE-ST. ARMY: Walnut, La., March 2-7.

ONLY A FARMER'S DAUGHTER: Wilmington, Del., March 2-7.

OLD GLORY: Chiles, Cal., March 2-7.

OLD HONESTY: Burlington, Ia., March 2-7. Galesburg, Ill., 6 Pullman 7.

OLD HONESTY: Cleveland, O., March 2-7. Pittsburg, Pa., 2-7, Baltimore, Md., 10-11.

OLD HONESTY: (Dorcas Thompson): New York City, Jan. 25-indefinite.

OUT OF SIGHT: Toledo, O., March 2-7. Detroit, Mich., 9-14.

PRIVATE SECRETARY: Milwaukee, Wis., March 2-7. Brooklyn, N. Y., 9-14.

REVENGE: American, Ga., March 2-7. Columbus, 5, Aberdeen, Miss., 7. Memphis, Tenn., 10, Jackson, 11, Mobile, Ala., 12, New Orleans, La., 13-14.

REVENGE: Leadville, Col., March 2-7. Pueblo 3, 6, Trinidad 7.

REVENGE: Manchester, N. H., March 2-7. Lynn, Mass., 5. Philadelphia, Pa., 9-14.

REVENGE: (Daniel Frohman's): Hartford, Conn., March 2-7.

REVENGE: Des Moines, Ia., March 2-7. Clinton 3, Dubuque 6, La Crosse, Wis., 7, Hastings, Minn., 10, Stillwater 11, Brainerd 12, Superior, Wis., 13, Duluth, Minn., 14, Ashland, Wis., 15.

REVENGE: Mobile, Ala., March 2-7. Pensacola, Fla., 9-14.

P. F. BAKER: Rochester, N. Y., March 2-7. Albany 3, P. Q., 9-14. Buffalo, N. Y., 10-11.

PECK'S BAD BOY (Heath's): Harlem, N. Y., March 2-7.

PECK'S THEATRE (G. A. Hill's): Elmira, N. Y., March 2-7.

REVENGE: Jackson, Mich., March 2-7. Battle Creek 3, Grand Rapids 6, 7, Racine, 10, Rockford, Ill., 11, Madison, Wis., 12, Milwaukee 13-14.

RUTLEDGE INDIAN: Canal Dover, O., March 2-7. Coshocton 7-14.

SUNSHINE WIFE: Cincinnati, O., March 2-7. Dayton 10, Washington, C. H., 11, Circleville 12, Marion 13, Columbus 14-15.

ROBERTS SAILOR: Turner's Falls, Mass., March 2-7. Manchester, Conn., 6, Putnam 7, Sohier, Mass., 10, Billard 11, No. Franchingham 12, Taunton 13, Willimantic, Conn., 14, Fall River, Mass., 15, North Attleboro 16, Weymouth, Conn., 17.

R. H. BAKER: Sandy Hill, N. J., March 2-7.

RICHARD MANSFIELD: Pittsburgh, Pa., March 2-7. Philadelphia 9-14.

ROSE COUGHLIN: Washington, D. C., March 2-7.

ROSE COUGHLIN: Chicago, Ill., March 2-7. Memphis, Tenn., 10, Louisville, Ky., 11-12.

ROLAND REED: Williamsport, Pa., March 2-7. Wilkes-Barre, 5, Scranton 6, Trenton, N. J., 7, Harlem, N. Y., 9-14. Philadelphia, Pa., 10-11.

REVENGE'S PATRIOTISM: St. Joseph, Mo., March 2-7.

ROBERT MARSHALL: Sandusky, O., March 2-7. Lima 3, Mansfield 6, Wheeling, W. Va., 7.

ROCK-LEAVING MUSICAL COMEDY: Arkadelphia, Ark., March 2-7. Hope 3, Texarkana, Tex., 6, Jefferson 7, Marshall 10, Shreveport, La., 11, Monroe 12, Natchitoches, 13, Greenville 14, Arkansas City, Ark., 15, Pine Bluff 16, Helena 17, Fort Smith 18, Holly Springs, Miss., 19, Bolivar, Tenn., 20, Jackson 21.

ROSE OSHORNE: Pittsburgh, Mo., March 2-7. Carthage 3, Joplin 6, 7.

SPOONER COMEDY: Sterling, Ill., March 2-7.

ST. PETERSBURG: Marshalltown, Ia., March 2-7. Boone 3, Fort Dodge 6, Omaha, Neb., 7, Lincoln 10.

SPOONER DRAMATIC: Canton, Ill., March 2-7.

STUCK GAS: Wheeling, W. Va., March 2-7.

SUPERBA (Hanson's): Kansas City, Mo., March 2-7. St. Joseph 3, 10, Sioux City, Ia., 11-14, Denver, Col., 15-22.

STANDARD THEATRE (D. J. Ramage's): Sharon, Pa., March 2-7. Scranton, Pa., 9-14. Elmira 10-11.

STAGE HONOR: Washington, D. C., March 2-7.

SHEKANDIAH (No. 1): Detroit, Mich., March 2-7.

STILL ALIVE: New York City March 2-7. Jersey City, N. J., 9-14.

SPIDER AND FLY: Lincoln, Neb., March 2-7. Omaha 3, 7, Kansas City, Mo., 8-12, Fort Scott, Kans., 13-14, Sedalia, Mo., 15.

SHERIDA: Brooklyn, N. Y., March 2-7.

SOL SMITH RUSSELL: Brockton, Mass., March 2-7. Norwich 3, Troy, N. Y., 6, 7, Utica 10, Watertown 11, Ogdensburg 12, Scranton 13, 14.

SHEKANDIAH (No. 2): Lafayette, Ind., March 2-7. Evansville 3, Terre Haute 6, 10, Springfield, O., 11, 12.

SARAH BERNHARDT: New York City, Feb. 2-indefinite.

STUART ROBINSON: Decatur, Ill., March 2-7. Springfield 3, Peoria 6, 7, Chicago 8-14.

THE WORLD AGAINST HER: (Agnes Wallace-Villar): Wilmington, Del., March 2-7. Lancaster, Pa., 3, Altoona 6, Johnstown 7, Tarentum 10, Altoona, O., 10, Massillon 11, Wooster 12, Athens 13, Upper Sandusky 14, Chicago, Ill., 15-21.

THOMAS E. SHEA: East Liverpool, O., March 2-7. New Castle, Pa., 9-14. Beaver Falls 10-11.

THE WIFE: Newark, O., March 2-7. Baltimore, Md., 9-14. New York City 10-11.

TWO JOHNS: Lebanon, Ind., March 2-7. Shelbyville 3, Columbus 6, Madison 7.

THE BROWN-WAKE: Philadelphia, Pa., March 2-7. Franklin 3, Burlington, N. J., 6, Bridgeton 7, Harlem, N. Y., 9-14. Easton, Pa., 15, Pittston 17, Plymouth 18, Hawley 19, Honesdale 20, Carbondale 21.

THOMAS W. KEENE: Helena, Ark., March 2-7. Memphis, Tenn., 5-7, Kansas City, Mo., 9-11, Topeka, Kans., 10.

TOMMY LOIS: Minneapolis, Minn., March 2-7.

THE HUNTER: Boston, Mass., March 2-7. Philadelphia, Pa., 9-14. Paterson, N. J., 10, New Haven, Conn., 17, Waterbury 18, New London 19, Norwich 20.

THE IRISH HEARTS: Fort Madison, Ia., March 2-7. Ottumwa 3, Des Moines 6, 7, Marshalltown 10, Cedar Rapids 11, Waterloo 12, Dubuque 13, Clinton 14, Mobile, Ill., 15.

TWO SISTERS: Leadville, Col., March 2-7. Salida 3, Colorado Springs 6, Pueblo 7, Trinidad 10, Las Vegas, N. Mex., 11, Santa Fe 12, Albuquerque 13, El Paso, Tex., 14, Tucson, Ariz., 16, Phoenix 17, San Bernardino, Cal., 18, Los Angeles 19-21.

TIN SOLDIER: Elmira, N. Y., March 2-7. Olean 3, Bradford, Pa., 6, Jamestown, N. Y., 7, Ashtabula, O., 9, Erie, Pa., 10, Titusville, O., City 12, Franklin 13, Meadville 14, Pittsburgh 15-21.

TWO OLD CRONES: Duquesne, Ia., March 2-7. Boston, Mass., 9-14.

THE SUNDAY: Chicago, Ill., Feb. 15-March 21.

THE STOWAWAY: Philadelphia, Pa., March 2-7. New York City 9-14.

THE CHERRY BALL: Worcester, Mass., March 2-7. Haverhill 3, Lynn 6.

THE BURGESS: Philadelphia, Pa., March 2-7.

TWELVE TEMPTATIONS: Lewiston, Me., March 2-7. Portland 3, Chelsea, Mass., 6, Newport, R. I., 10, Woodstock 11, Lynd, Mass., 12-14. Philadelphia, Pa., 15-21.

UNCLE HIRAN: Carletonburg, Ky., March 2-7. Mayville 3, Paris 6, Lexington 7, Georgetown 10, Bowling Green 11, Frankfort 12, Dayton 13-14.

UNCLE TOM'S CABIN (Robinson's): Eagle River, Wis., March 2-7. Rhineclander 3, Antigo 6, Merrill 10.

UNCLE TOM'S CABIN (Peck and Fursman's): Chicago, Ill., March 2-7.

UNCLE TOM'S CABIN (Buttont's): La Grange, Ind., March 2-7. Butler 3, Columbia 6.

UNCLE TOM'S CABIN (Stetson's): Terre Haute, Ind., March 2-7. Paris, Ill., 3, Danville, Decatur 7, Springfield 9.

UNCLE ABERNETHY: Providence, R. I., March 2-7. Philadelphia, Pa., 9-14.

UNCLE ABERNETHY: Pittsburgh, Pa., March 2-7. Boston, Mass., 9-14. Philadelphia, Pa., 10-11.

U. S. MAIL: Detroit, Mich., March 2-7. Kalamazoo 3, Muskegon 6, S. Bend, Ind., 7, Chicago, Ill., 8-14.

WILD OATS: Chicago, Ill., March 2-7.

WARRIOR COMEDY: Carbonade, Pa., March 2-7. Binghamton, N. Y., 9-14.

W. H. CRANE: Philadelphia, Pa., Feb. 21-March 21.

W. L. SCARLE: Monticello, Pa., March 2-7. Harrisburg 3, Yorkville 6, Reading 7, New York City 10-11.

WARRIOR-BOWERS: Los Angeles, Cal., March 2-7.

WALL COMEDY: Parkersburg, W. Va., March 2-7. Lancaster, O., 9-14.

W. B. LITTLE: Toronto, Ont., March 2-7.

WORLD (J. Z. Little's): Denver, Col., March 2-7. Solina 3, Dentville 6, Aspen 11, Provo 12, Ogden, Utah, 13, 14. Park City 15, Evanston, Wyo., 17, Rock Springs 18, Rawlins 19, Laramie 20.

YOUNG WILLIAMS: Bradford, Pa., March 2-7. Elmira, N. Y., 3, Williamsport, Pa., 6, Hazleton 7, Boston, Mass., 10-14.

ZEPHYRUS: New Bedford, Mass., March 2-7. Brockton 3-14, Haverhill 15-21.

OPERA AND CONCERT.

ALCAZAR OPERA: Iowa Falls, Ia., March 2-7. Eldora 3, Ackley 7.

AGNES HUNTINGTON: Cincinnati, O., March 2-7. Louisville, Ky., 3-7, Detroit, Mich., 9-11, Cleveland, O., 12-14, Buffalo, N. Y., 15-18.

BOSTONIANS: Denver, Col., March 2-7. Colorado Springs 3, Pueblo 10, 11, Leadville 12, Aspen 13, Provo 14, Salt Lake City, Utah, 15-19, Ogden 20.

BAKER'S OPERA (A): Bridgeport, Conn., March 2-7. Worcester, Mass., 9-14.

BAKER'S OPERA (B): Littleton, N. H., March 2-7. Johnsbury, Vt., 3, Barton 6, Richmond 10, March 2-7.

CASLES IN THE AIR: Indianapolis, Ind., March 2-7.

COMETTES: Portland, Ore., March 2-7. Seattle, Wash., 9-11, Tacoma 12-14, Spokane Falls 15, 17, Anacosta, 18, 19, Bette 20-21.

CARLETON OPERA: Washington, D. C., March 2-7. York, Pa., 3, Lancaster 10, 11, Reading 12-14.

EDWARD FAMILY: Brooklyn, N. Y., March 2-7.

GRUBER FAMILY CONCERT: Radford, Va., March 2-7. Christiansburg 6.

Hess OPERA: San Francisco, Cal., Nov. 12-indefinite.

HILD PARK CONCERT: Chester, Pa., March 2-7. West Chester 3, West Grove 6, New York City 7.

JUCH OPERA: Salt Lake City, Utah, March 2-7. Denver, Col., 9-14.

LITTLE TYCOONS: Los Angeles, Cal., March 2-7. San Francisco, 4-21.

LADIES' SCHUBERT QUARTETTE: Utica, N. Y., March 2-7. Oneida 3, Rome 6, Buffalo 7, Erie, Pa., 10, Cleveland, O., 11, Newark 12, Ann Arbor, Mich., 13, Ypsilanti 14.

LOUIS CLARE CLUB: Portsmouth, O., March 2-7. Wyoming 3, Crawfordsville, Ind., 6, Champaign, Ill., 10, Joliet 11, Niles, Mich., 12, Milwaukee, Wis., 13, 14, Evanston, Ill., 15, Madison, Wis., 17, Platteville 18.

M. CAULL OPERA: Rochester, N. Y., March 2-7. Auburn 3, Albany 6, Philadelphia, Pa., 9-11.

MARIE GREENWOOD OPERA: Tuscaloosa, Ala., March 2-7. Selma 3, Montgomery 6, Opelika 7, West Point, Ga., 10, Newnan 11, Griffin 12, Columbus 13, Euclid, Ala., 14, Americus 15-16.

N. Y. SCHUBERT CLUB: Chicago, Ill., March 2-7. N. Y. Schu. Club, Chicago, Ill., March 2-7. Lincoln 3, Plattsmouth 6, Red Oak, Ia., 10, Corning 12, Creston 13, Osceola 14, Charleston 15, Ottumwa 17, Okla. City 18, Newton 19.

NASHVILLE STUDENTS: Oswego, Kans., March 2-7.

OSWEGO MUSIC CONCERT: Little Rock, Ark., March 2-7. Pine Bluff 3, Little Rock 6, Fort Smith 10, Colorado Springs, Col., 9, Denver 10, Trinidad 11, Las Vegas, N. Mex., 12, Santa Fe 13, Albuquerque 14, San Bernardino, Cal., 15, Los Angeles 17, 18, San Diego 19, 20, Coronado 21.

POOR JONATHAN: N. Y. City Oct. 12-indefinite.

PRINCE OF PEKIN: Providence, R. I., March 2-7.

PAULINE HALL OPERA: St. Louis, Mo., March 2-7.

REVENGE OPERA: Clinton, Ia., March 2-7. Davenport 3, Galesburg, Ill., 6, Moline 7.

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